



NEON GENESIS EVANGELION

ORIGINAL CONCEPT BY
khara • GAINAX

STORY AND ART BY
YOSHIYUKI SADAMOTO 4.5







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...I wrote
all that
in an
essay for
school...

I've never
had any
cherished
dreams or
ambitions.

I don't
aspire to
any future
profession
or career.

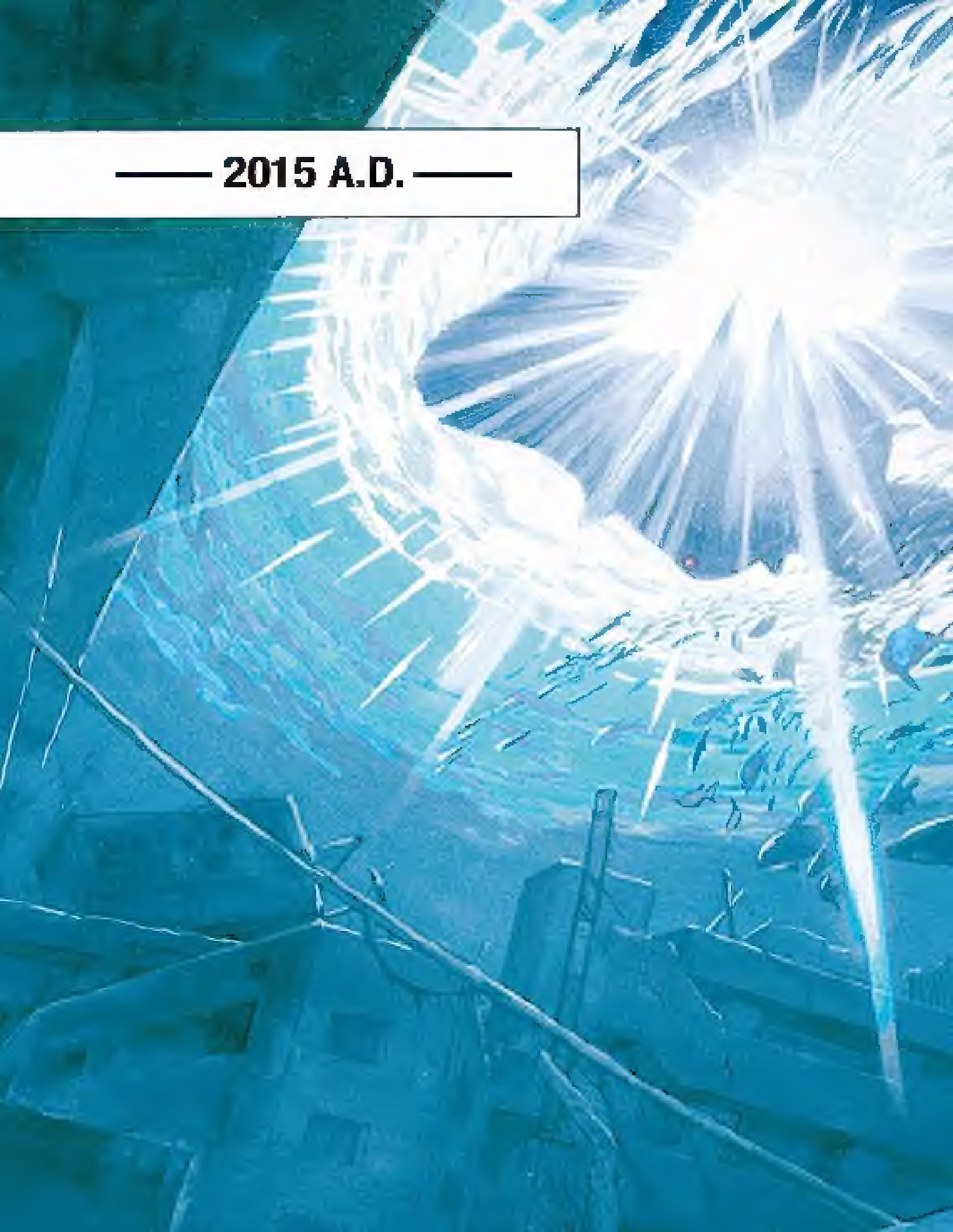
...and as
usual, the
teacher
yelled at
me—
and told
me to
take the
assign-
ment
seriously.

That's why
I've never
really cared
whether I
got into an
accident or
something
and died.

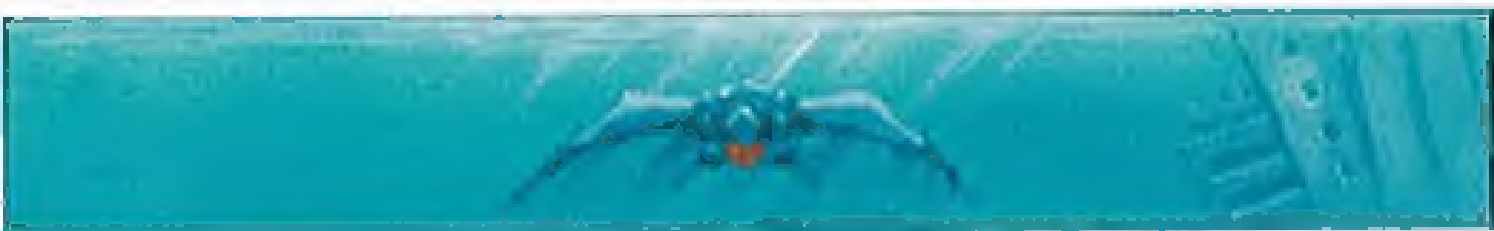
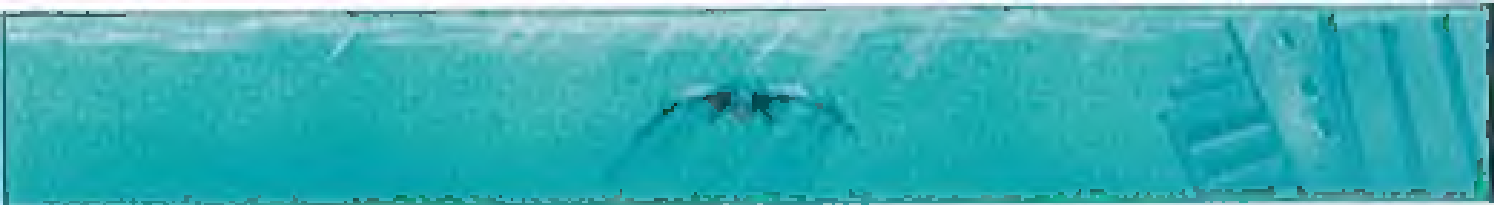
So far, in
the first
fourteen
years of my
life, things
have always
happened as
they had to.
And things
will probably
continue the
same way.

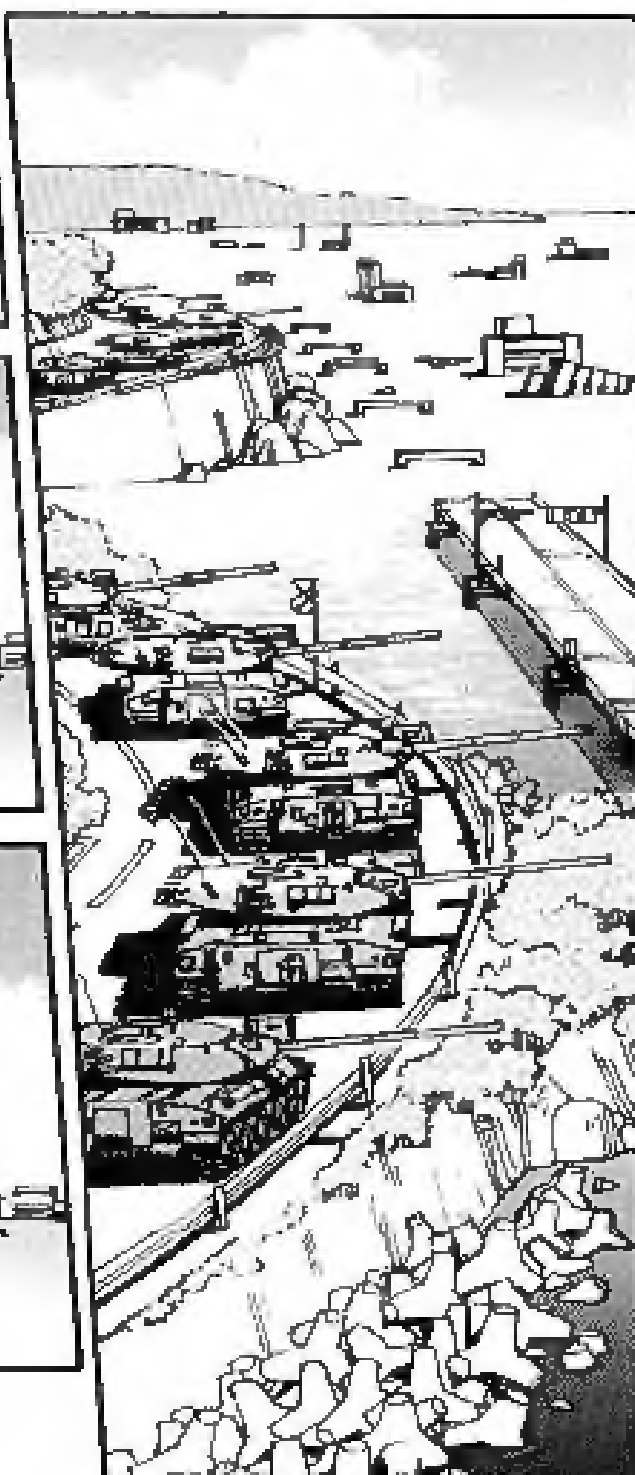
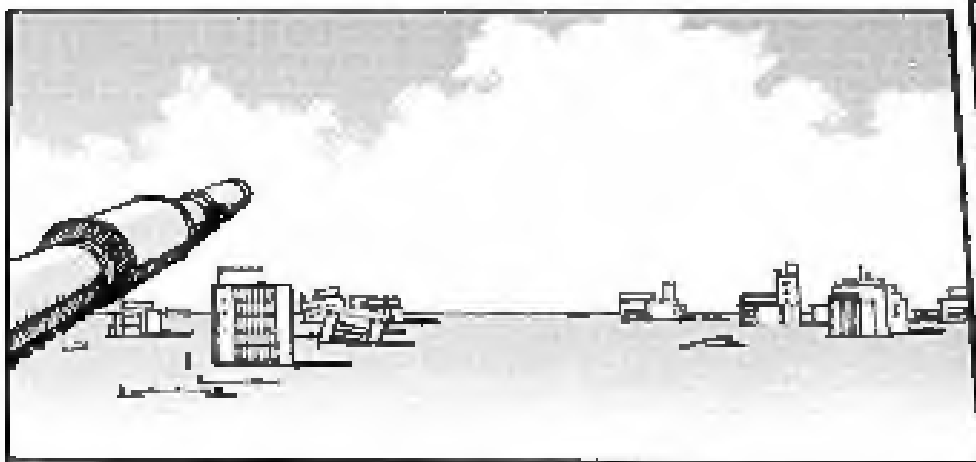


— 2015 A.D. —

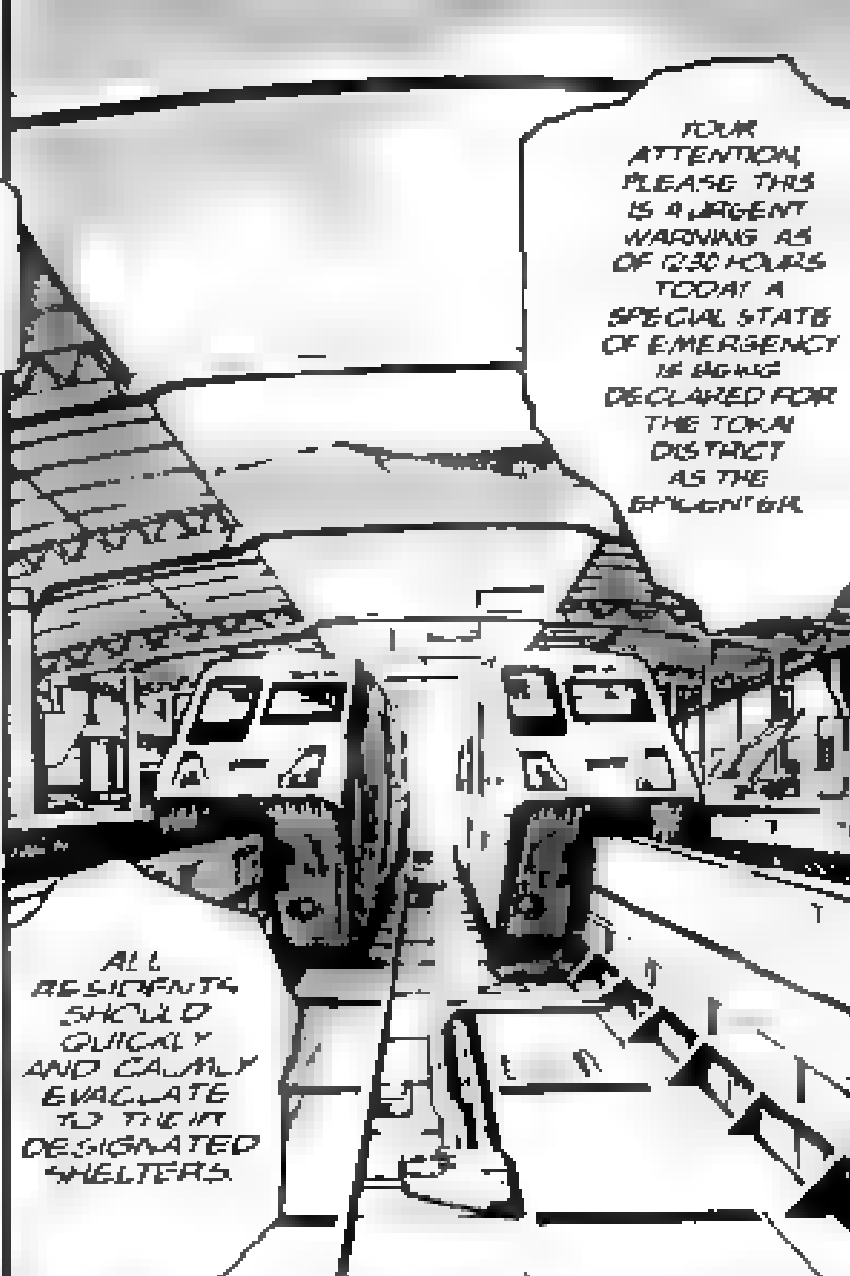


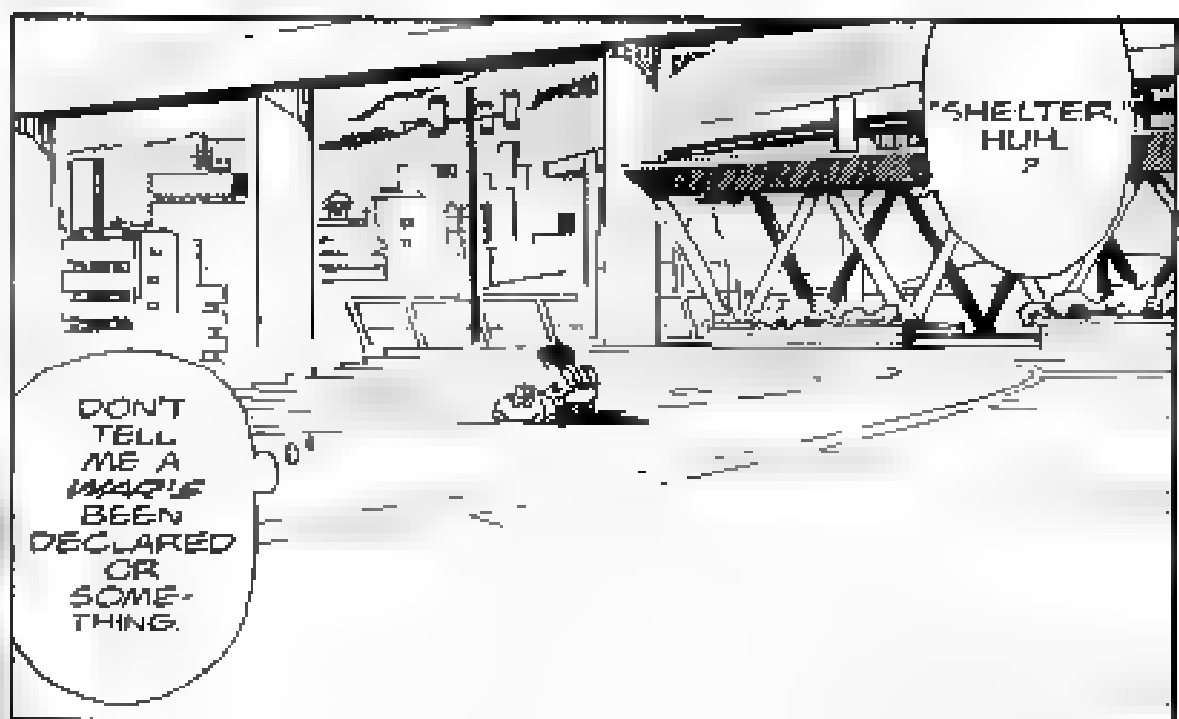


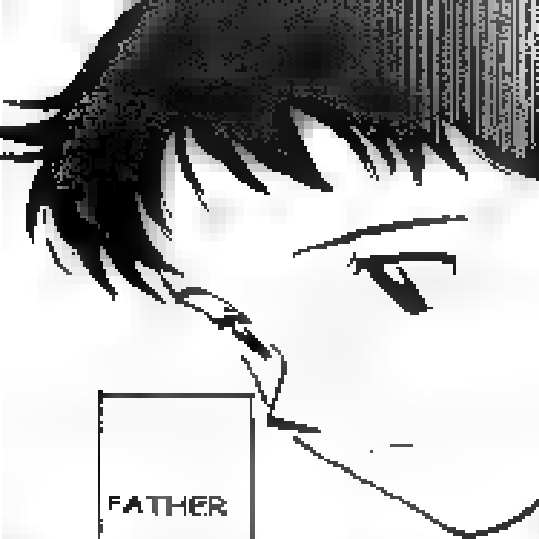








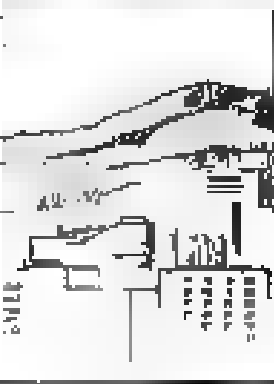




FATHER



After
all this
time
what in
the world
can he
want
from
me?



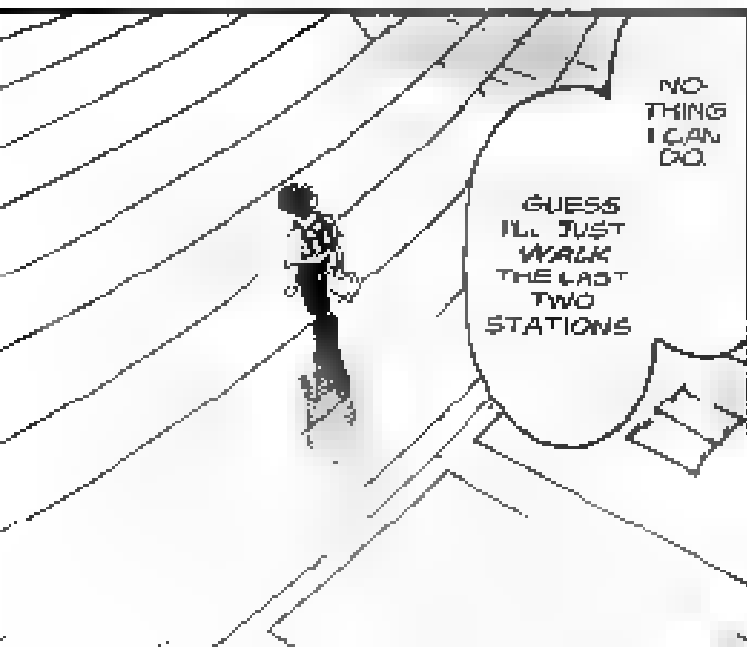
I mean
he abandoned
me more than
ten years ago
He just
dumped me
off at my
uncle's.



WEIRD.

WHO
GIVES
NO
FATHER'S
NAME?

...



NO
THING
I CAN
DO.

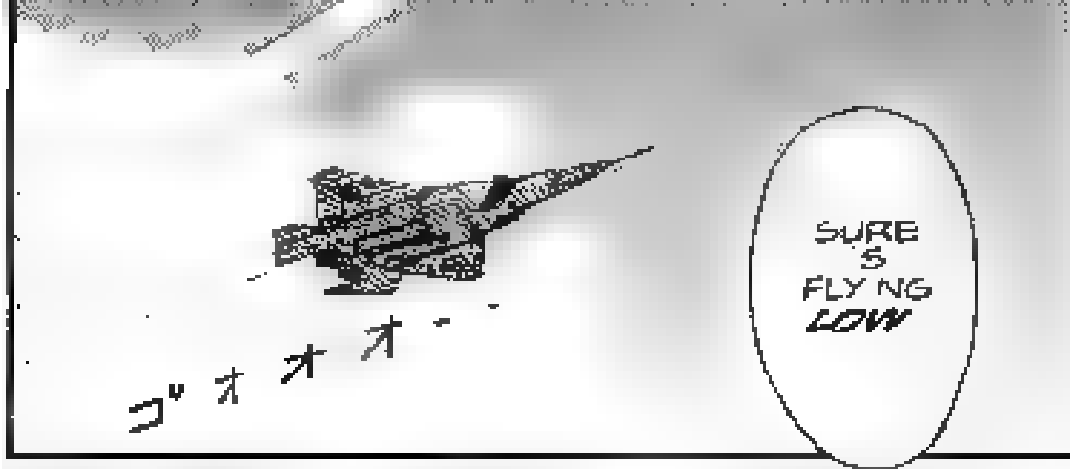
GUESS
I'LL JUST
WALK
THE LAST
TWO
STATIONS

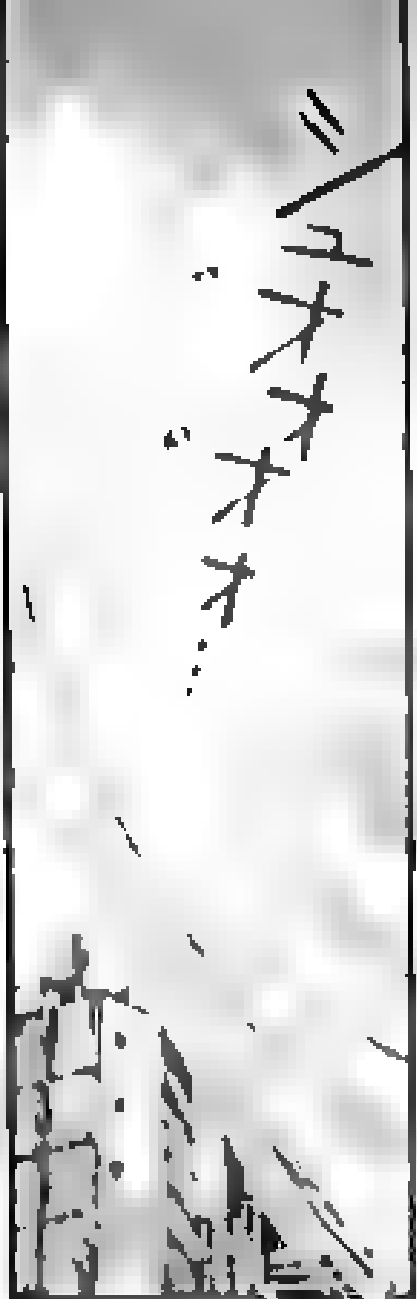


To Shinji

I'm going to
pick you up,
so please
wait for
me!

PS. Note the cleavage!



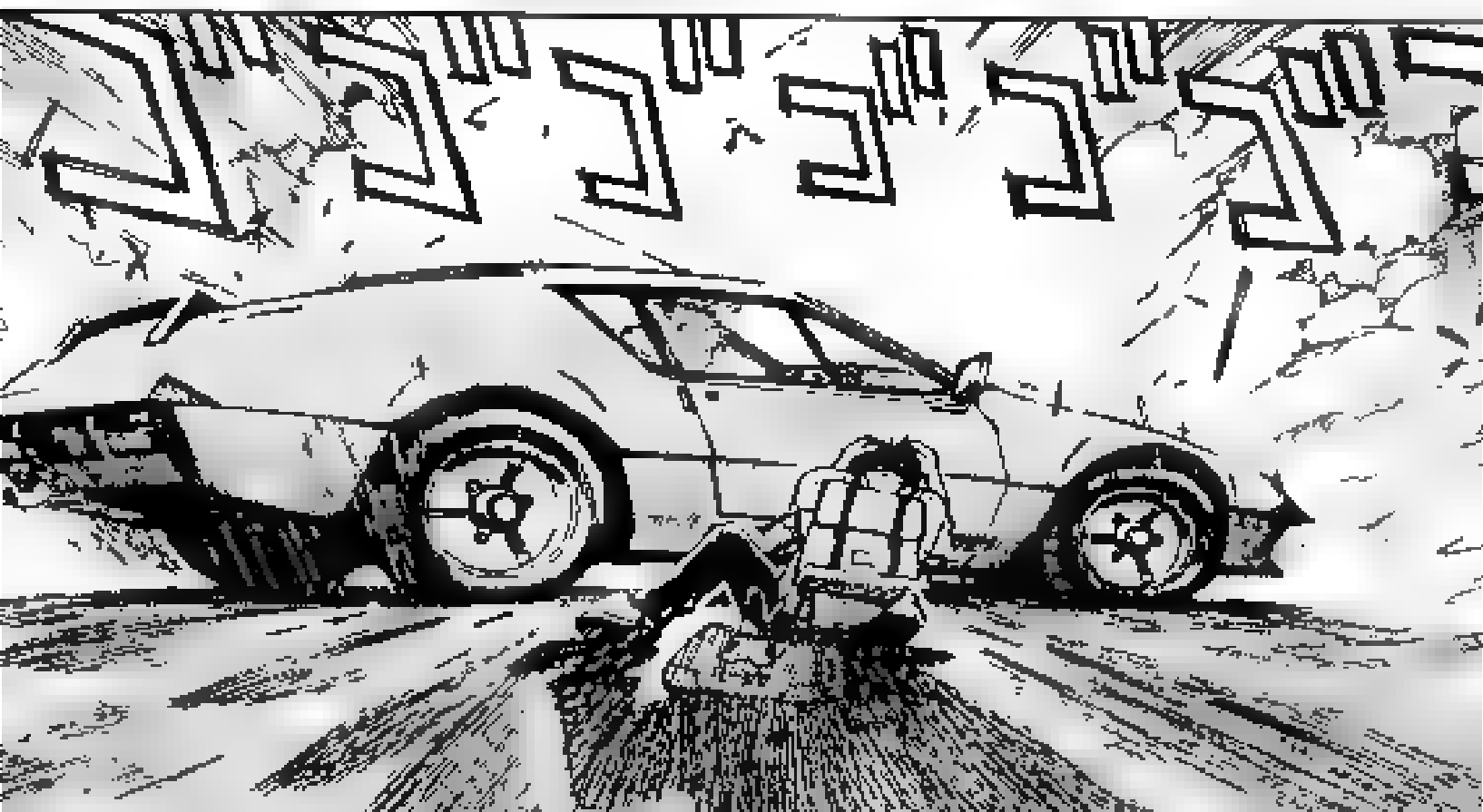




ALL
MUSKETS
IN ACT
CONFIRMED
DAMAGE
AS WE
MENT
CUTTING
IN WAY









SORRY
TO KEEP
YOU
WAITING,
SHINJI!



C'MON!
GET
IN!



HOLD
ON
TIGHT!
HERE
WE
GO...



MISS
K
KATSURAGI
IS THAT
YOU?



JUST
HURRY
!!

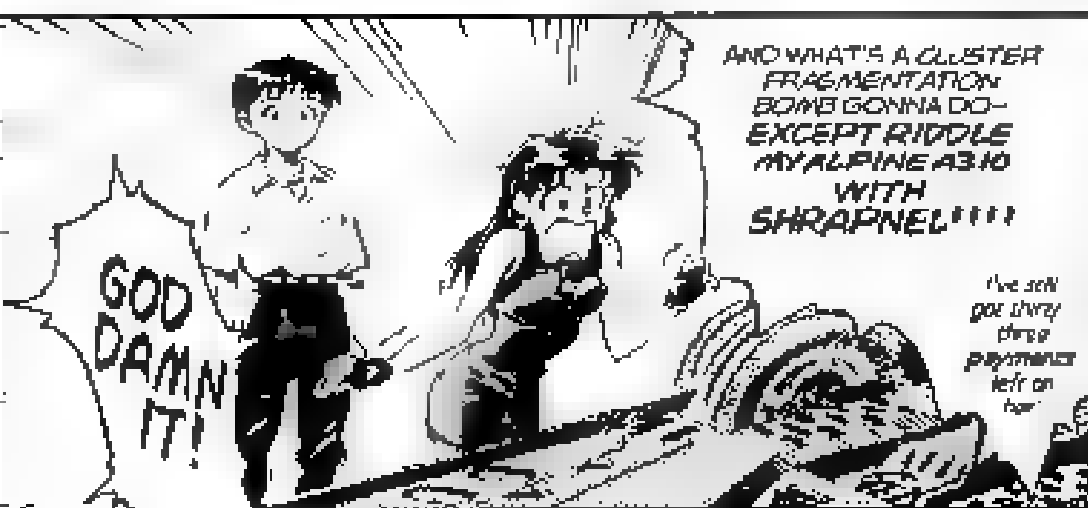
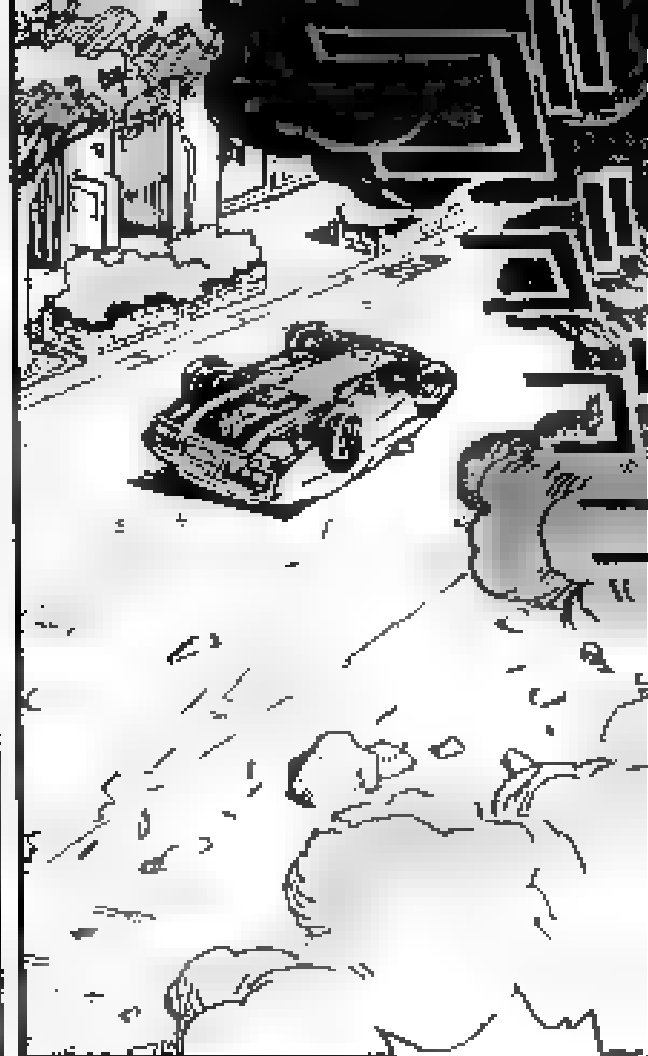
YEAH,
YEAH



I'M
OKAY









GET
DOWN.





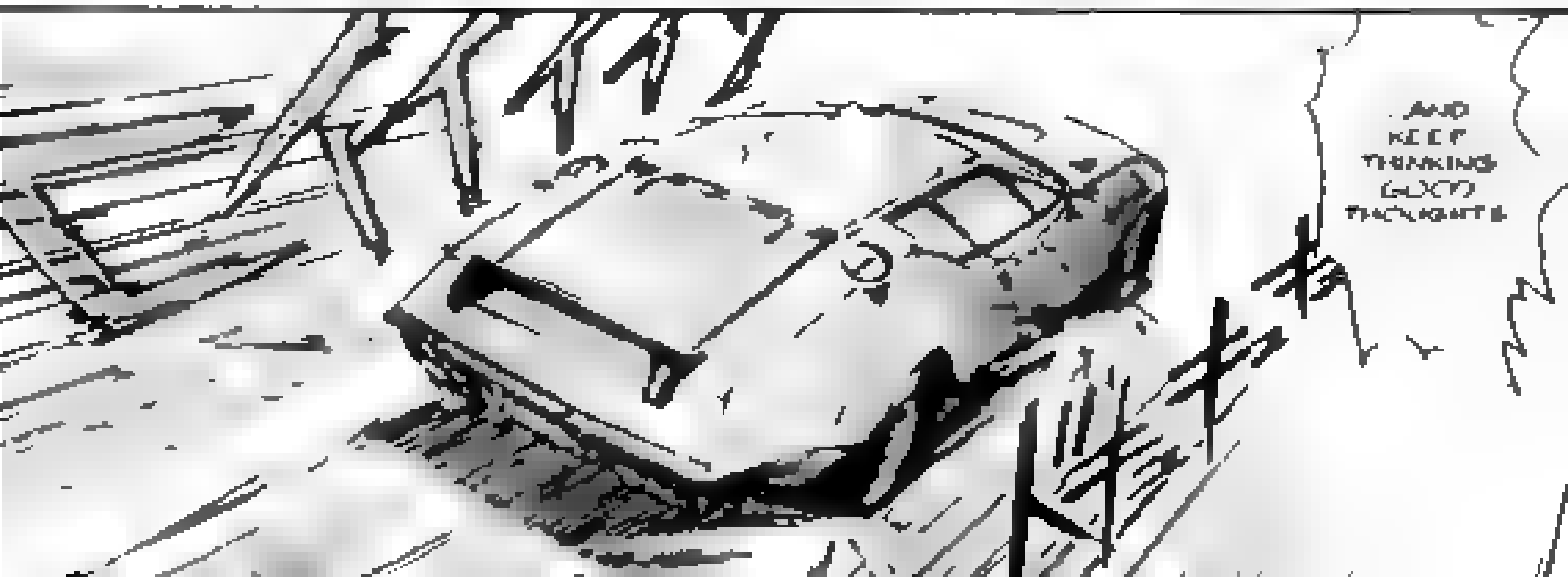


IT
TAKES
WHAT
ABOUT
??

NO
TIME
TO
WASTE



OH
ABOUT
THREE
MINUTES,
ID SAY
FASTEN
YOUR
SEAT
BELT
SHUNJI...



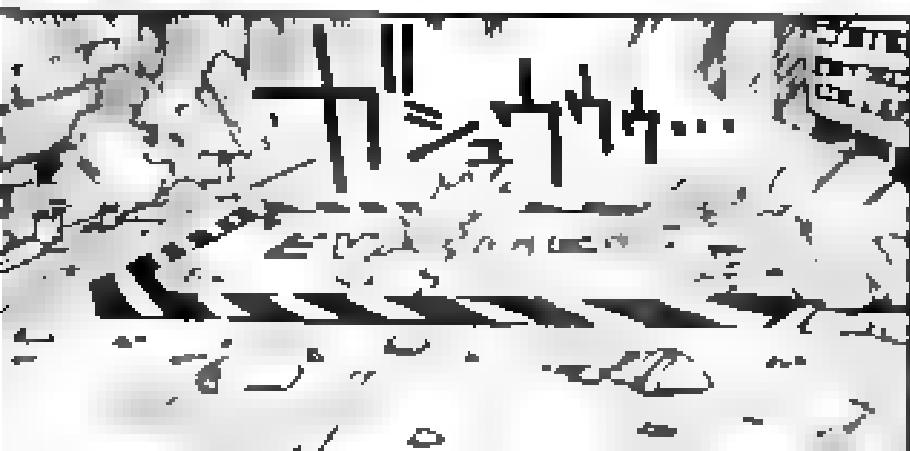
AND
KEEP
THINKING
GOOD
THINGS





WE KNEW
THIS WAS
GOING TO
HAPPEN!
IT'S JUST
TOO HEAVY
A BURDEN
FOR REI

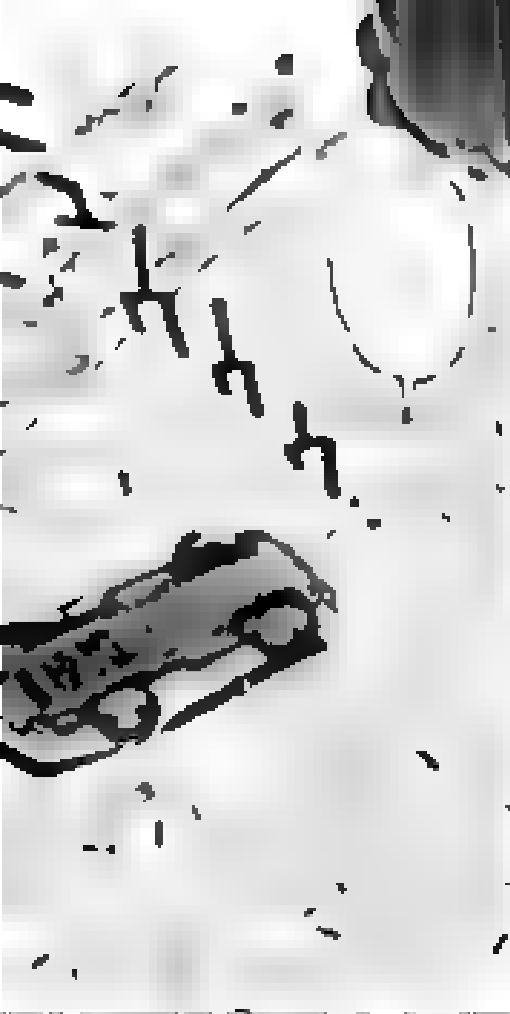
OUR
GUYS
GETTING
CLOBBERED

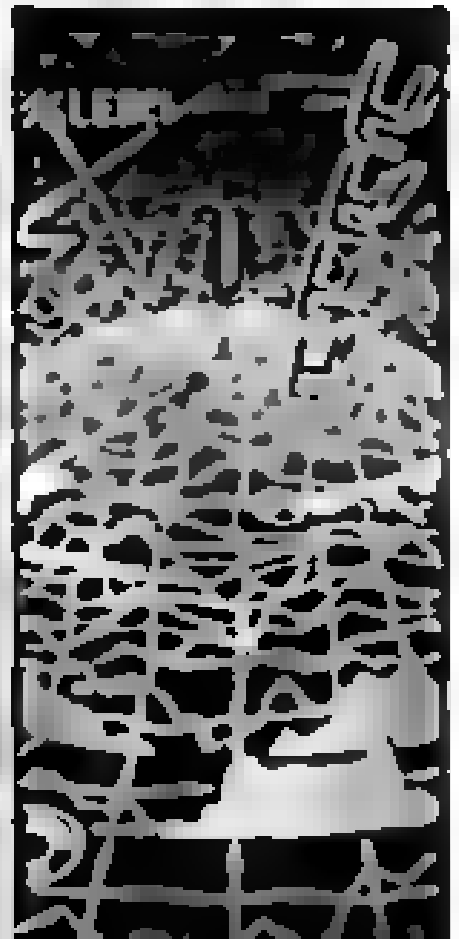


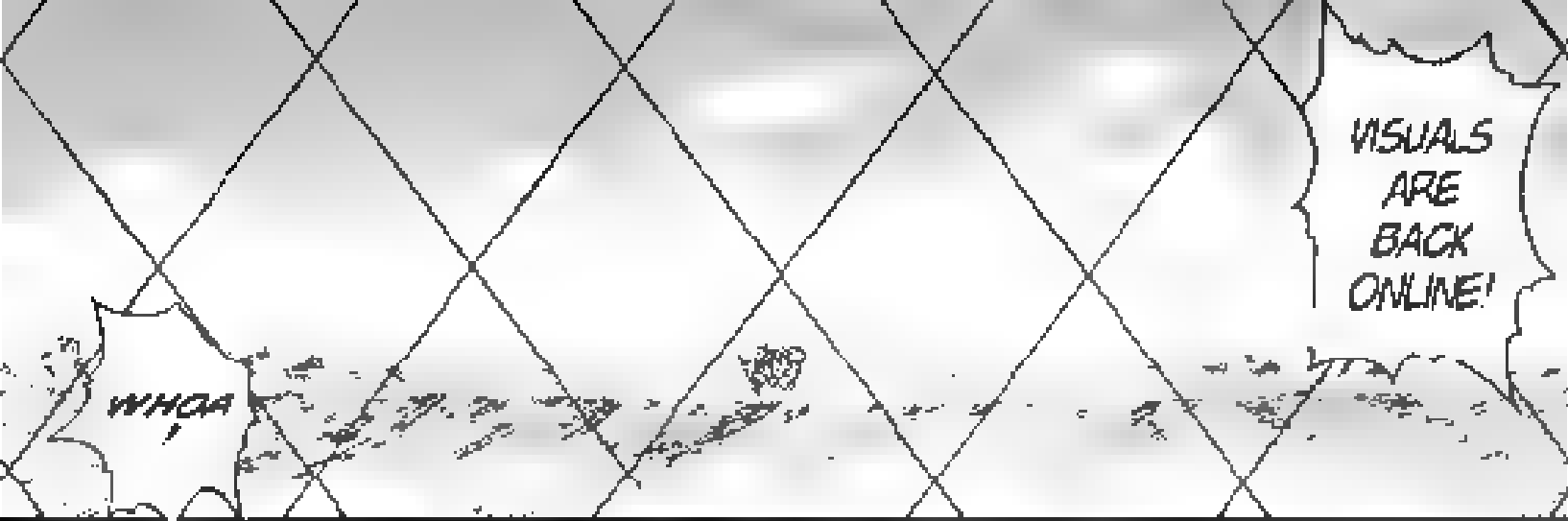
















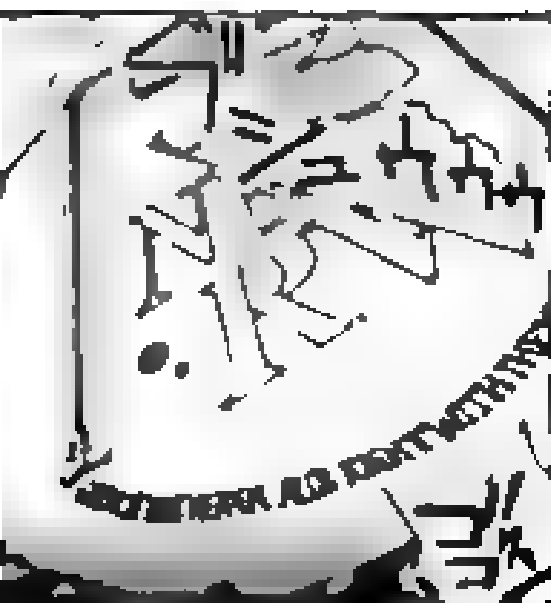
I DO NOT BE
CONCERNED

AFTER
THIS
IS THE
PENALTY
AREA



AT A GLANCE
IT IS IN ALL
WAYS THAT
WE CAN AT LE
AST SAY THE
ABOUT

BUT
WE CAN ONLY
HAVE
A LIMITED
CHANCE

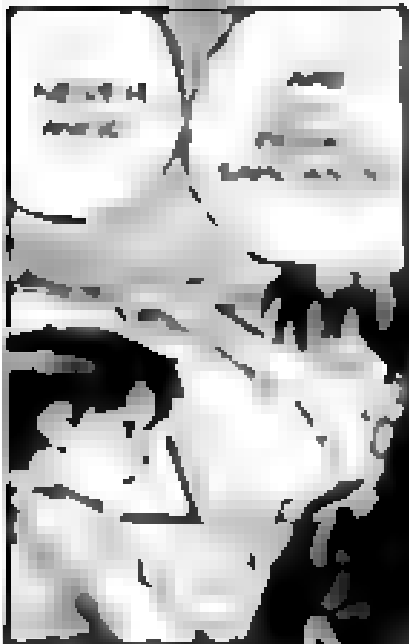


UNION AN
UNION AN
UNION AN
UNION AN
UNION AN
UNION AN
UNION AN
UNION AN
UNION AN
UNION AN

WELCOME

FOR YOUR EYES ONLY

SPECIAL
AGENCY
OF
'NERV'



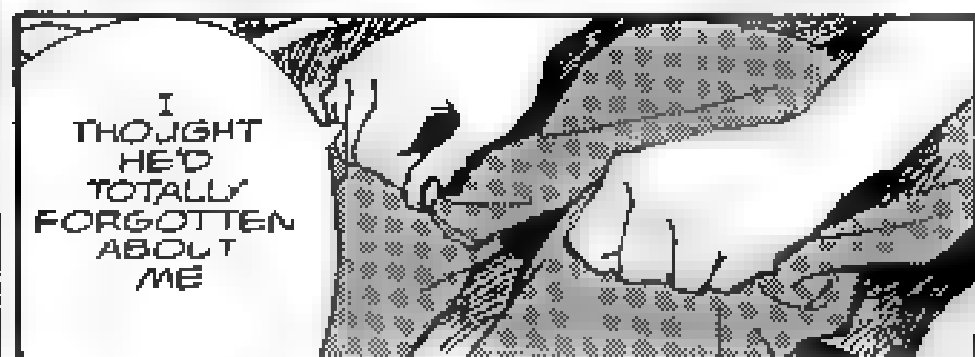


PERHAPS
IT WOULD
BE...

BETTER
TO ASK
YOUR
FATHER
DIRECTLY,
EH?



WHY
DID MY
DAD
FETCH
ME
HERE?



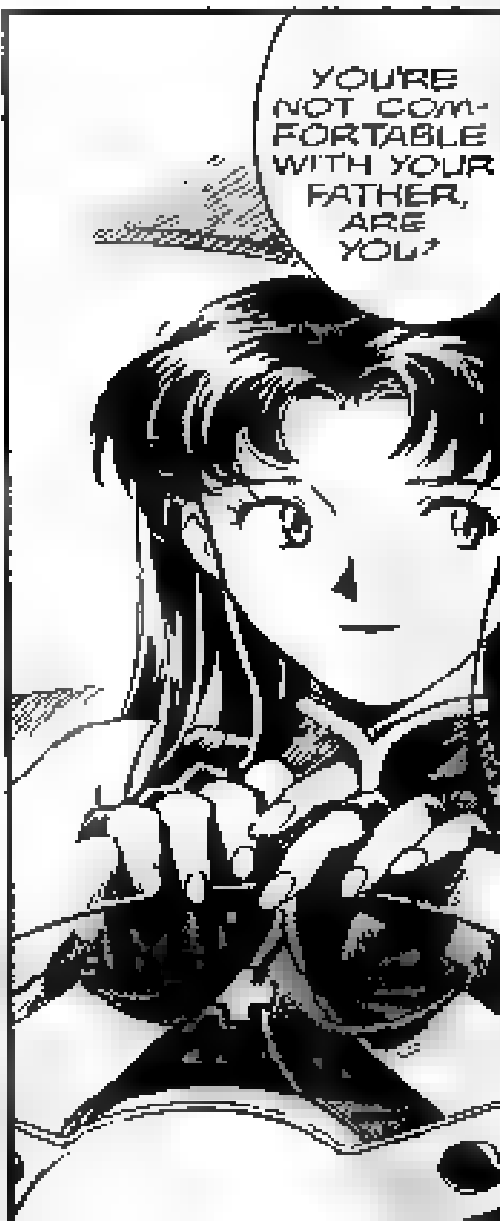
I
THOUGHT
HE'D
TOTALLY
FORGOTTEN
ABOUT
ME



IT'S
NOT
THAT

IT'S JUST
THAT
THIS IS
INCON-
VENIENT

BESIDES...

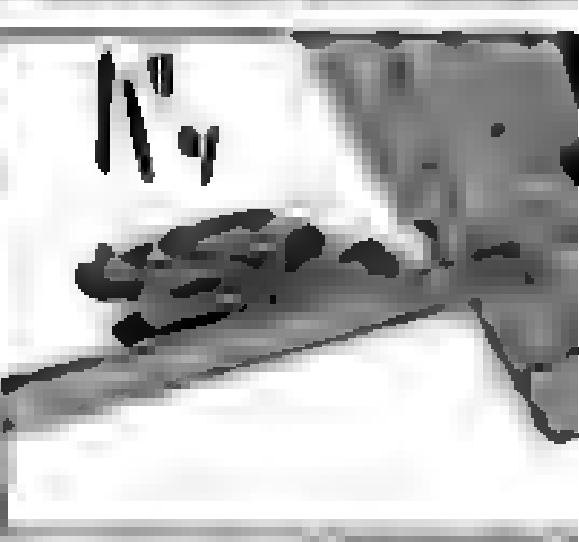


YOU'RE
NOT COM-
FORTABLE
WITH YOUR
FATHER,
ARE YOU?



WE'RE
ON
OUR
WAY TO
SEE
HIM,
AREN'T
WE?

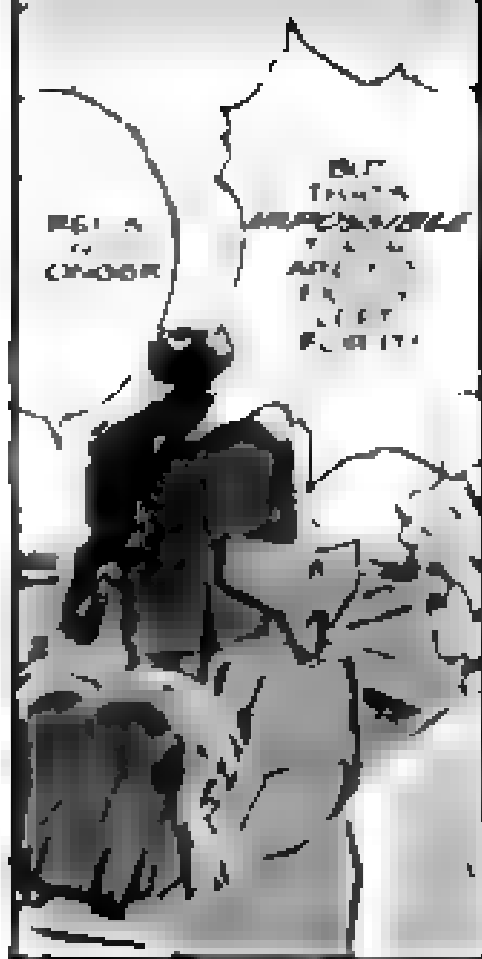




AND THE
STRONG-
HOLD
OF
MURDER







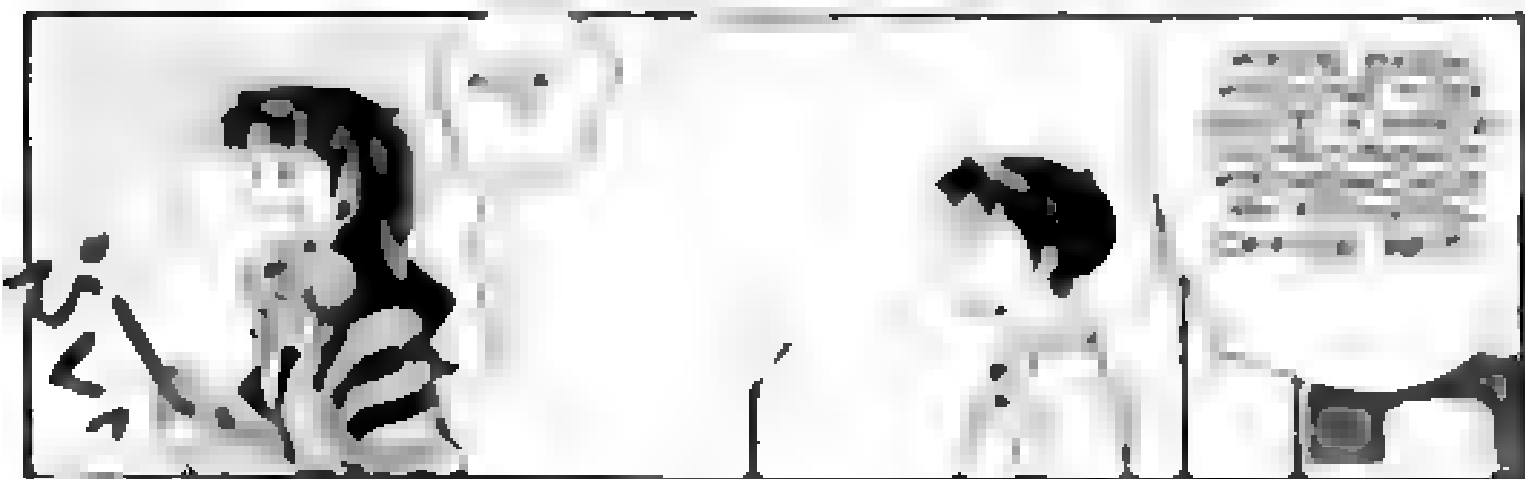


*I should
have thought
a little harder
about why my
father would
ask me
back.*

*since
I already
knew
for sure
I could
rule out
a happy
home-
coming.*

NEON
GENESIS
EVANGELION
STAGE 2:
REUNION



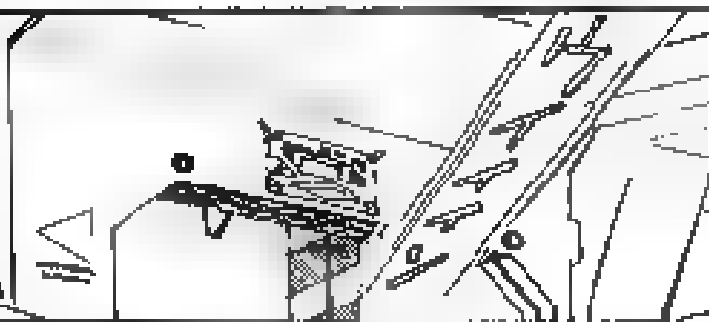


THAT'S
FUNNY I
WAS
POSITIVE
THIS WAS
THE RIGHT
DIRECTION..

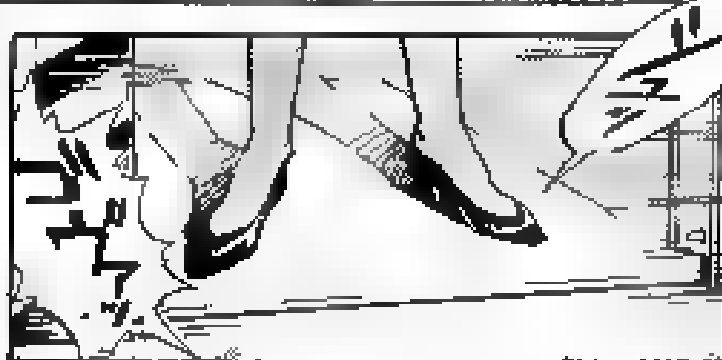
SHE'S
LOST

SH-
SHUT
UP!

JUST
SHUT
UP AND
FOLLOW
ME,
OK?!



YOU'RE
LATE
CAPTAIN
KATSURAGI



YOU TWO!
WHERE
ARE YOU
GOING?



5 SORRY!
I GOT
LOST STILL
DONT HAVE
THE
LAYOUT
OF THIS
PLACE
DOWN
YET!

WE HAVE
NEITHER
THE
PERSONNEL
NOR THE
TIME FOR
SUCH
NONSENSE

..SO
LATE
THAT
I WAS
SENT
TO
FIND
YOU!

OH.

RIT-
SUKO

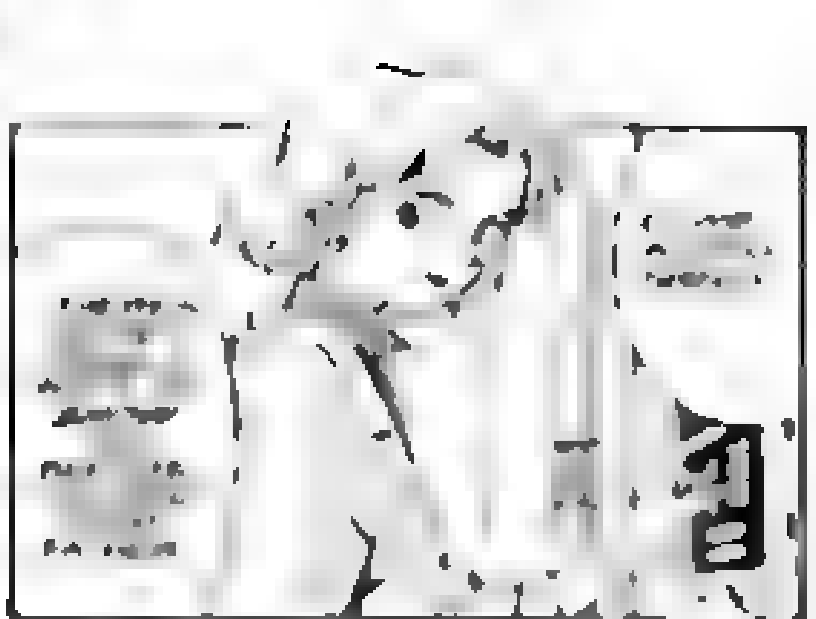
What's
this
"Third
Child
Bullt"

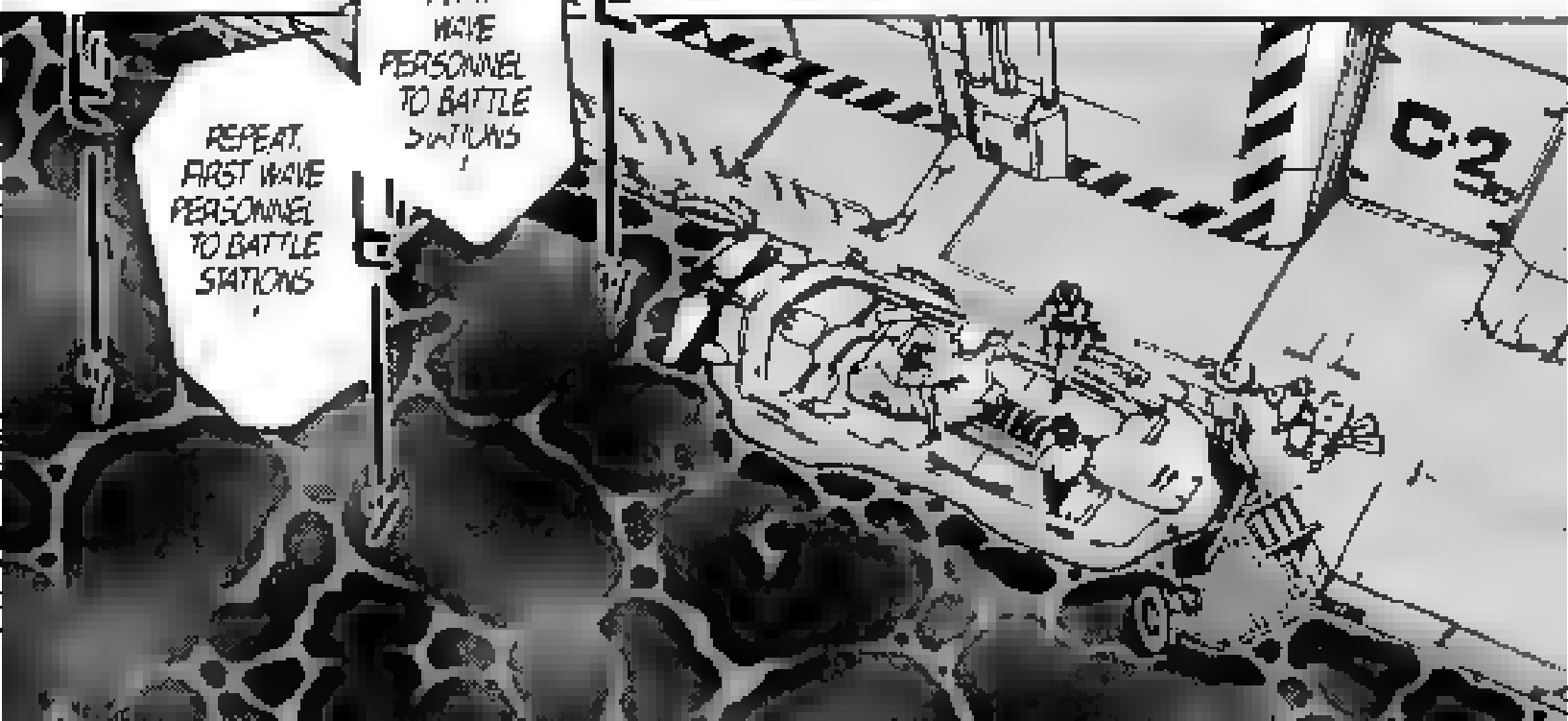
I'M
SHINJI
KARI-
NCE
TO
MEET
YOU

I'M
RITSUKO
AKAGI FROM
THE FIRST
ENGINEERING
DIVISION
THE
SUPERVISOR
OF
PROJECT E

PLEASED
TO
MEET
YOU.

SO THIS
IS THE
THIRD
CHILD
EVERYONE'S
TALKING
ABOUT?







IT SEEMS
T POSSIBLE
AN
AT
MILL

AND IT
ONLY REEDED
M. R.
GABA B
DAMAGE
AND I'S
THE
ADVANCING

THE N
N. M. A. S
L. T. S
W. S. K.
A. M. S. T
THE
MUGL

30

AS FAR AS WE
CAN'T REMEMBER
IT AND T. M. R.
M. R. T. L. T. M. R.
THE MUG SYSTEM
REMEMBER IT BE
A. M. R. T. M. R.
M. R. T. M. R.
M. R. T. M. R.
M. R. T. M. R.

T. M. R.
T. M. R.
T. M. R.
T. M. R.
T. M. R.
T. M. R.

JUST
THE
END

RIGHT

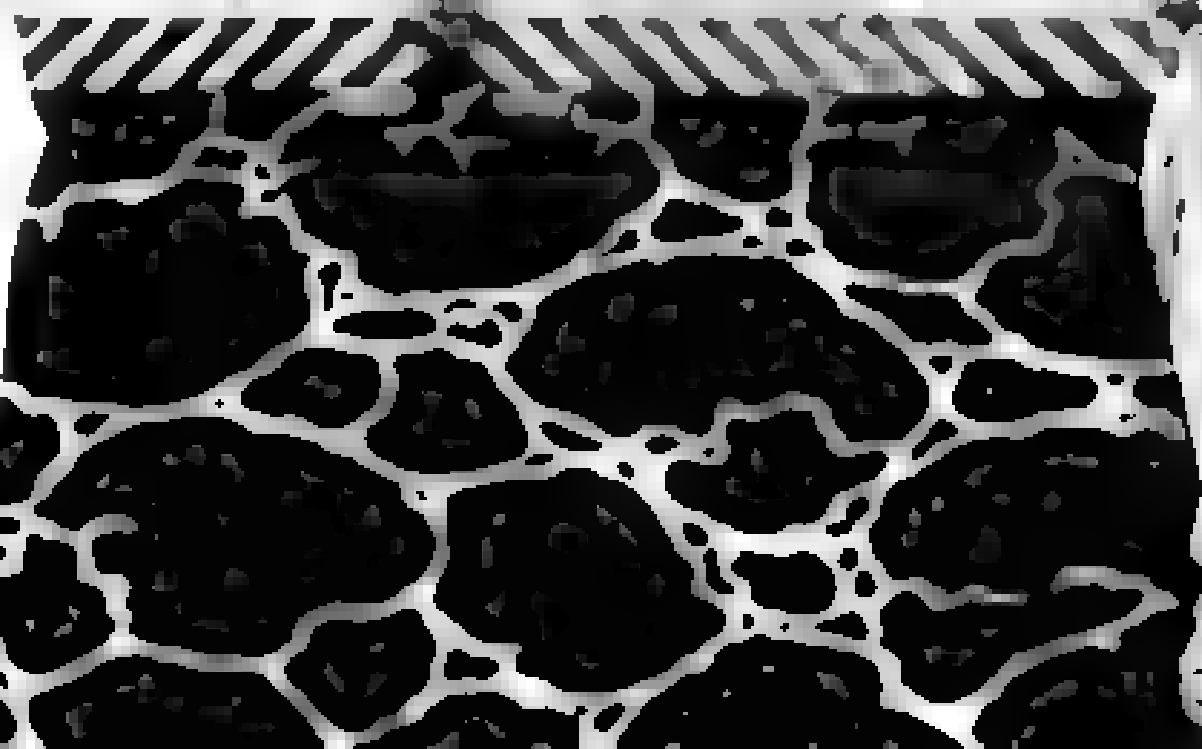
THE
MEAN



THE
FIGHT
THAT



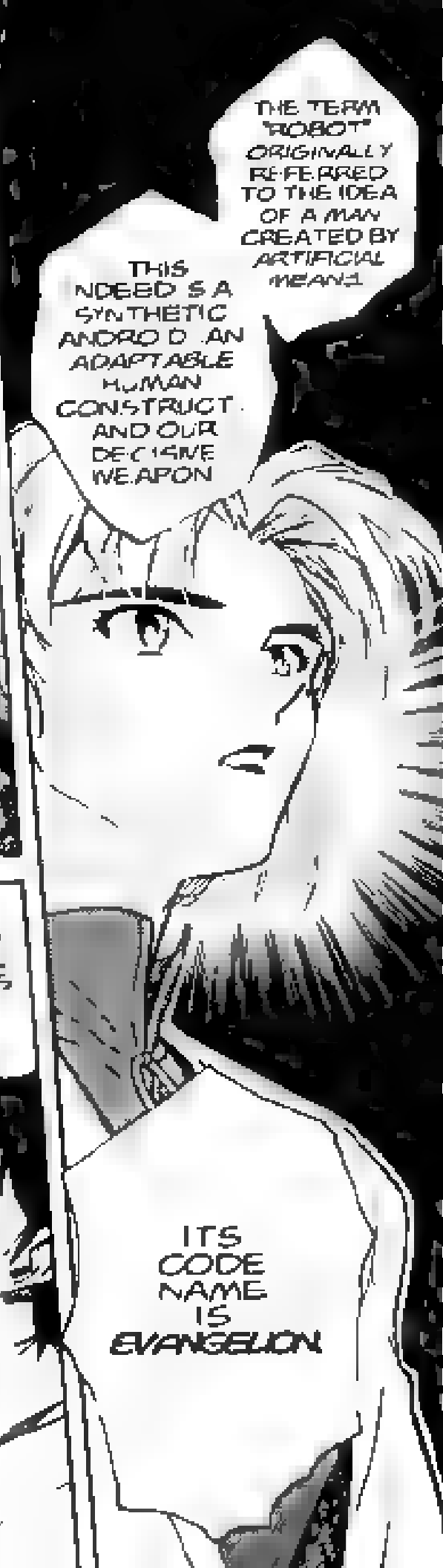
THE
FIGHT
THAT
SAVED
US
EARLIER
?)





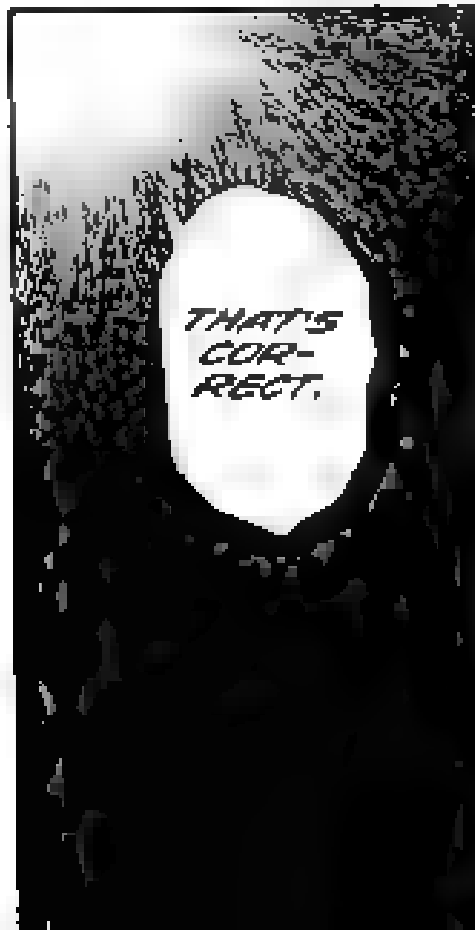
THIS IS
EVA
UNIT-01...
THE
FIRST
TEST
MODEL

YOU ARE
LOOKING
AT THE
LAST CARD
OUR
SPECIES
HAS TO
PLAY



THE TERM
"ROBOT"
ORIGINALLY
REFERRED
TO THE IDEA
OF A MAN
CREATED BY
ARTIFICIAL
MEANS

THIS
NEEDS A
SYNTHETIC
ANDROID, AN
ADAPTABLE
HUMAN
CONSTRUCT,
AND OUR
DECISIVE
WEAPON



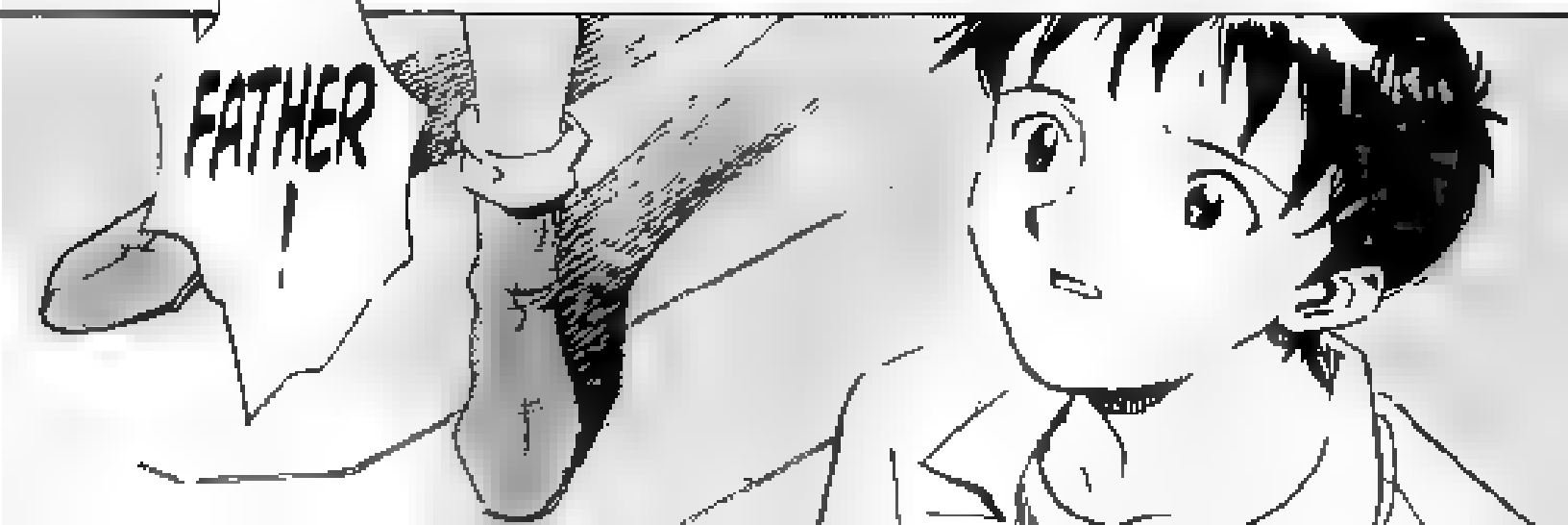
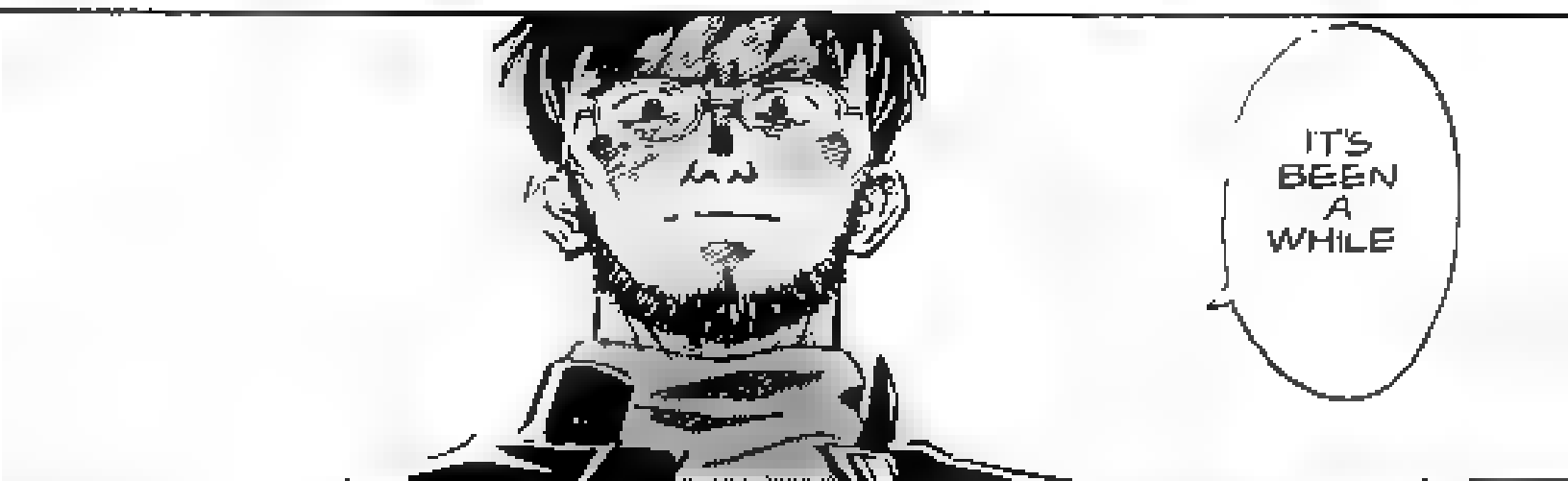
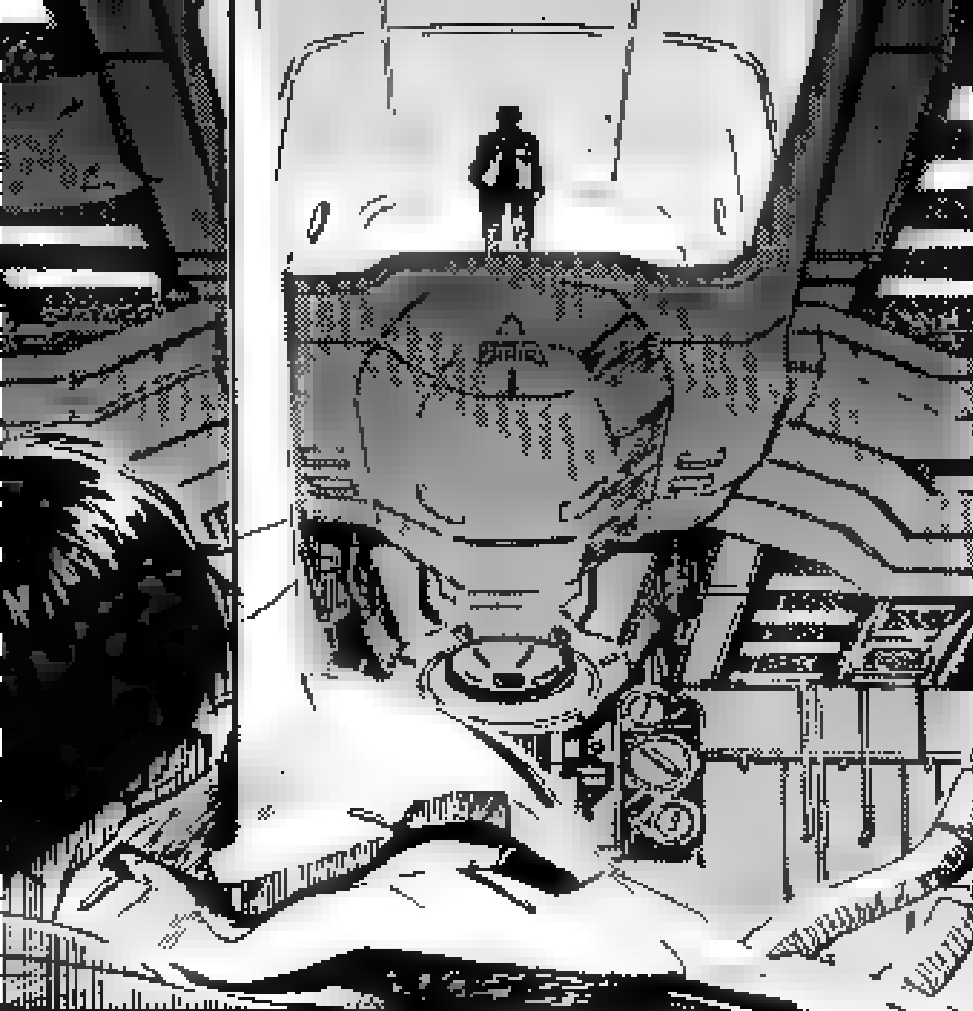
THAT'S
COR-
RECT.



SO
ALL
THIS
IS...

PART
OF MY
FATHER'S
WORK?

ITS
CODE
NAME
IS
EVANGELION





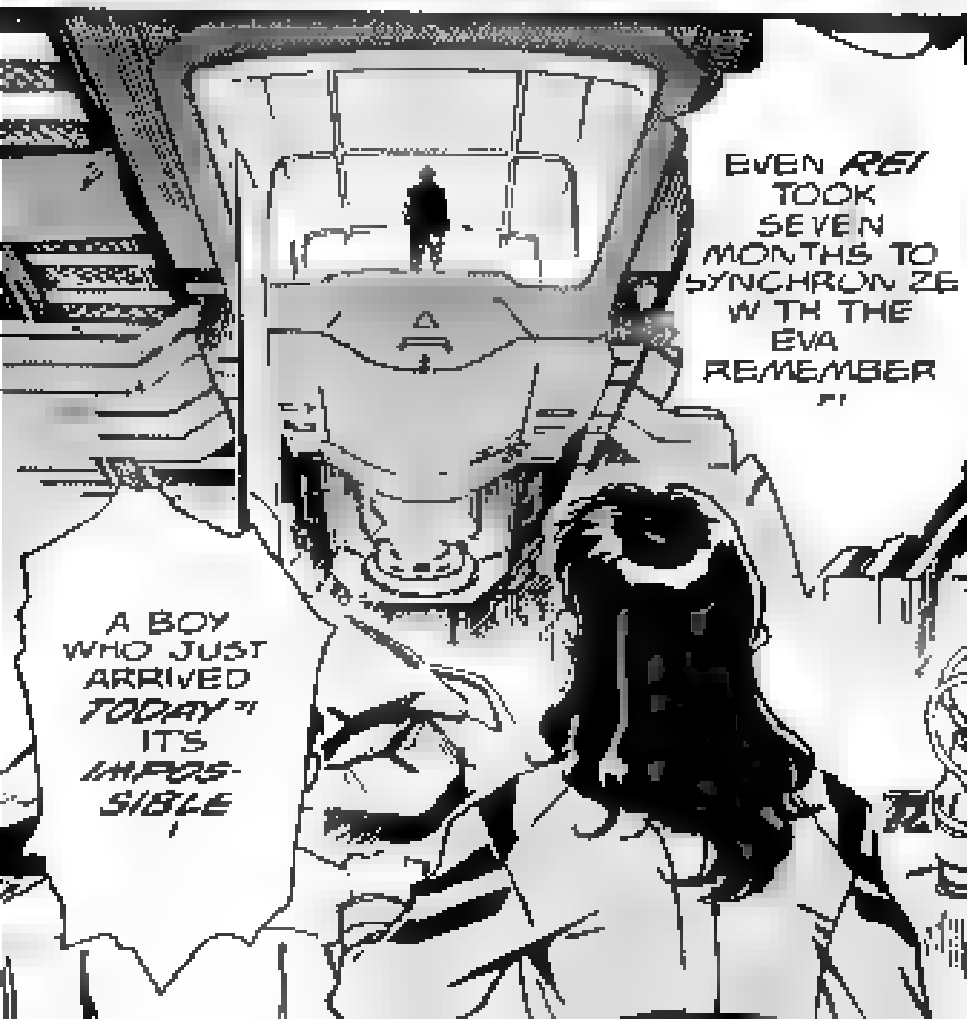
YOU'RE
GOING
TO
RIDE IN
HER



SHINJI
LISTEN
CAREFULLY
TO WHAT
I AM
ABOUT TO
TELL YOU



YOU'RE
GOING TO
FIGHT
THE
ANGEL!



EVEN REI
TOOK
SEVEN
MONTHS TO
SYNCHRONIZE
WITH THE
EVA
REMEMBER

A BOY
WHO JUST
ARRIVED
TODAY!!
IT'S
IMPOS-
SIBLE



WHA-
!!



WAIT A
MOMENT,
COM-
MANDER



IN ORDER TO ACCOMPLISH THAT IT'S IMPERATIVE THAT WE LOAD *SOMEONE*, NO MATTER WHO, INTO THE UNIT *SOMEONE* WHO *MAY* HAVE THE ABILITY TO SYNCHRONIZE TO *SOME* EXTENT WITH THE EVA!



I'M NOT EXPECTING NO MORE AT THIS POINT

HE ONLY NEEDS TO SIT INSIDE



CAPTAIN KATSURAGI: OUR *OVER-RIDING* PRIORITY IS TO HALT AND REPEL THE ANGEL


BUT--



NOW... SHINJI, COME THIS WAY!




OR DO YOU HAVE ANY *ALTERNATIVES* YOU'D LIKE TO SHARE?



TO
FIGHT
THAT
MONSTER
WE SAW
Y YOU...

...I'M
GOING
TO
RIDE
IN
THIS
THING.

I'M... I



THERE'S
NO *WAY*
I CAN DO
SOMETHING
LIKE
THAT!

YOU'RE
KIDDING,
RIGHT?!



JUST
ACCEPT THIS
EXPLANATION.

YOU'RE
THE BEST
CANDIDATE
WE HAVE

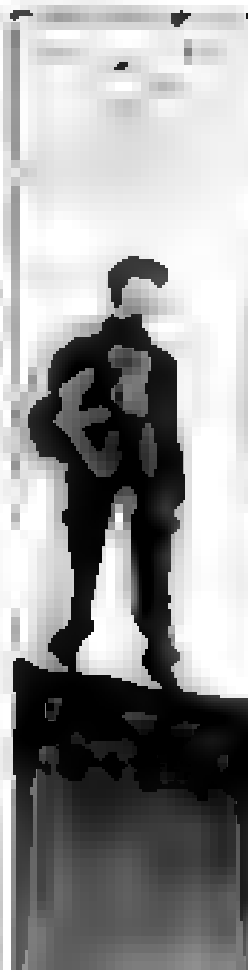


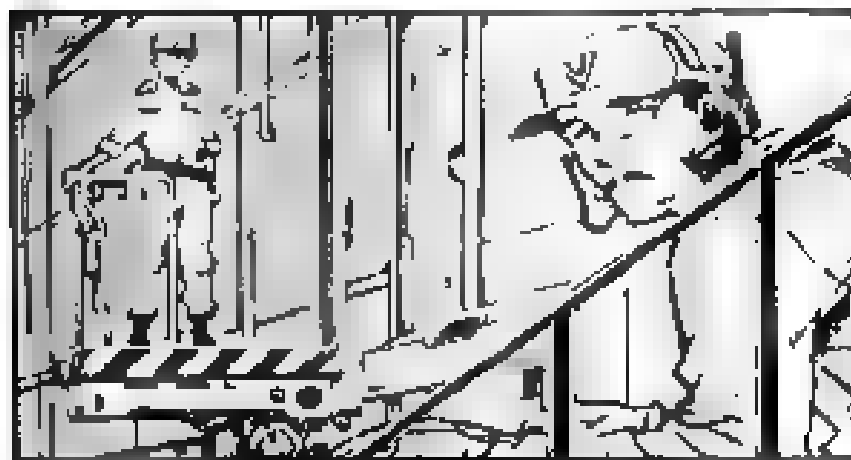
IT
DOESN'T
MAKE
SENSE
!

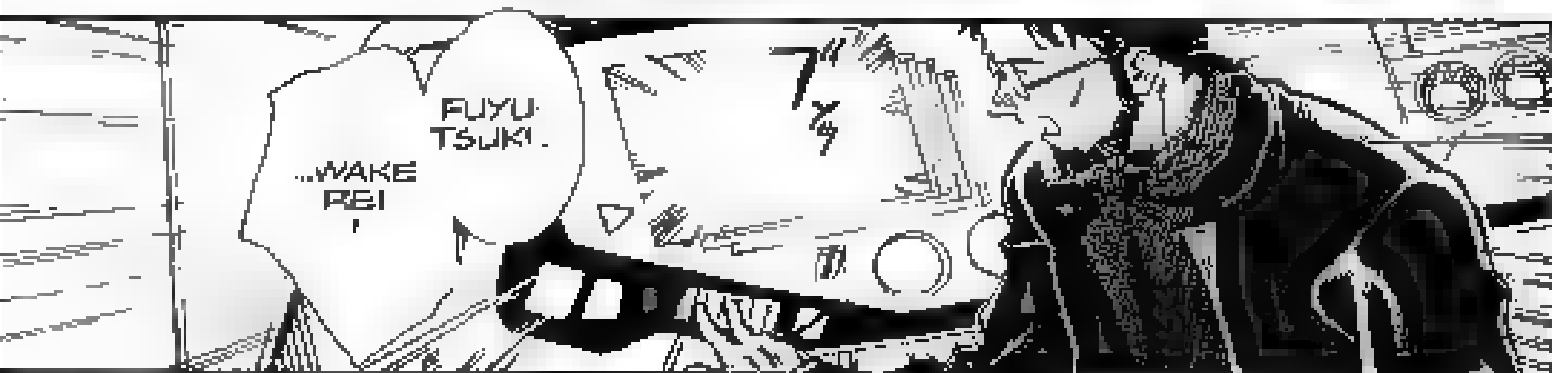
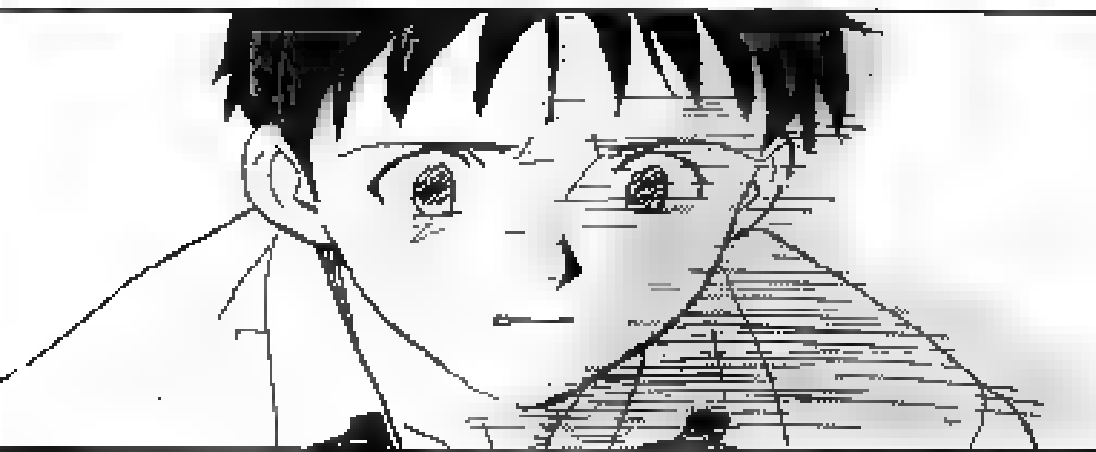
BUT
WHY
ME?!

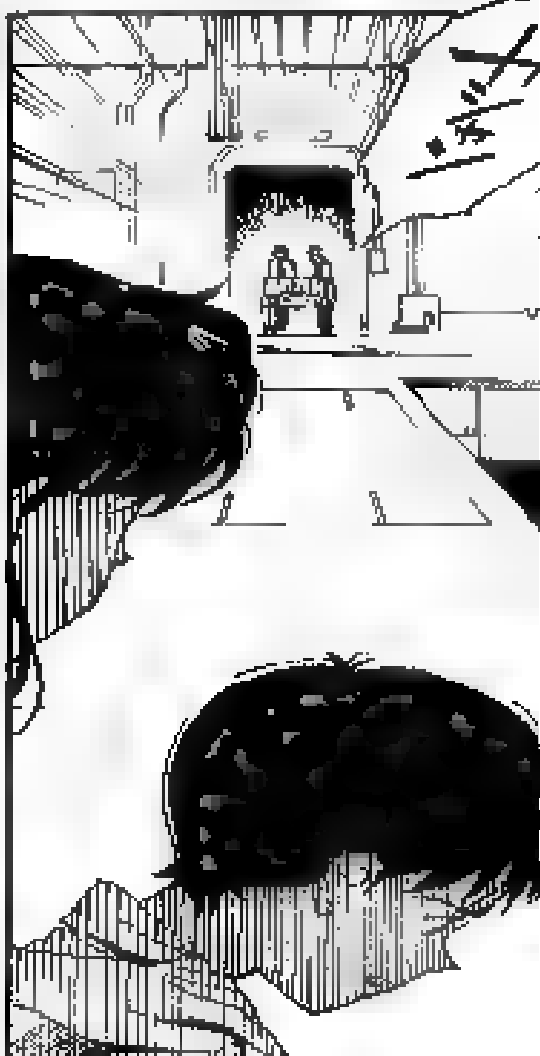
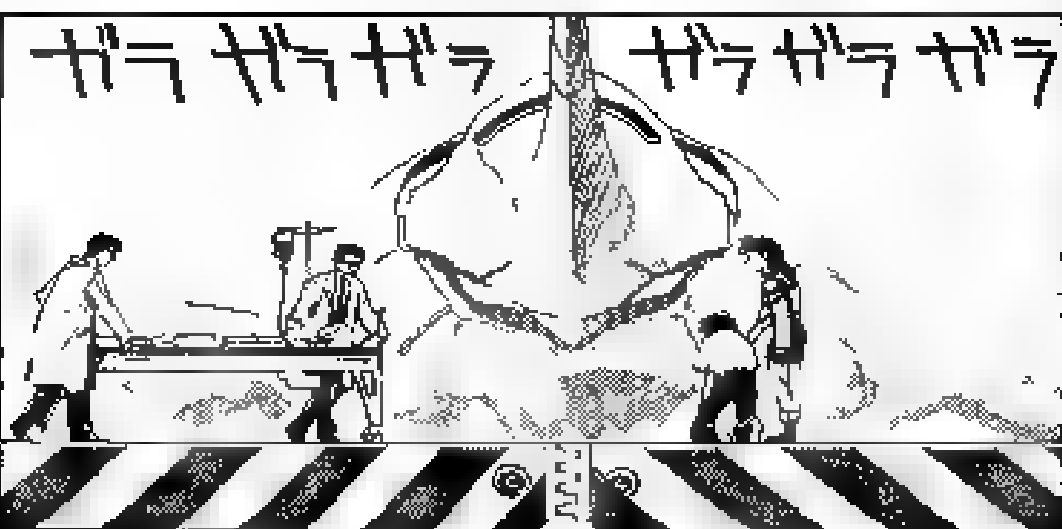
NO

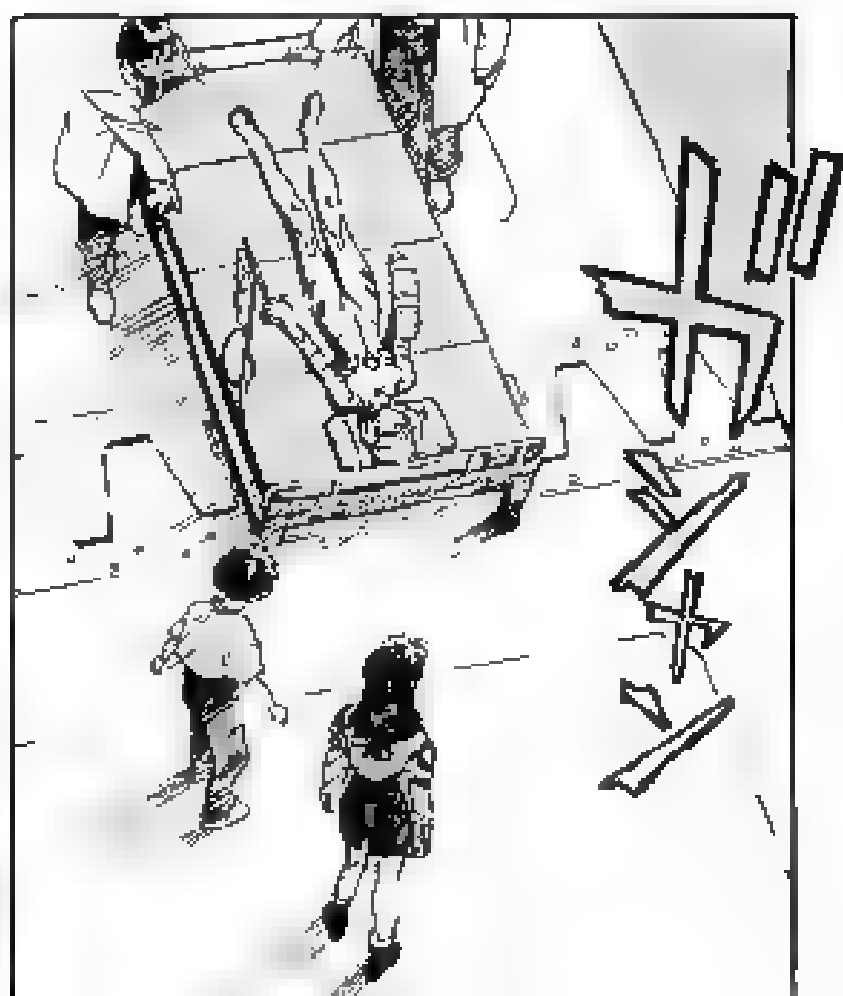
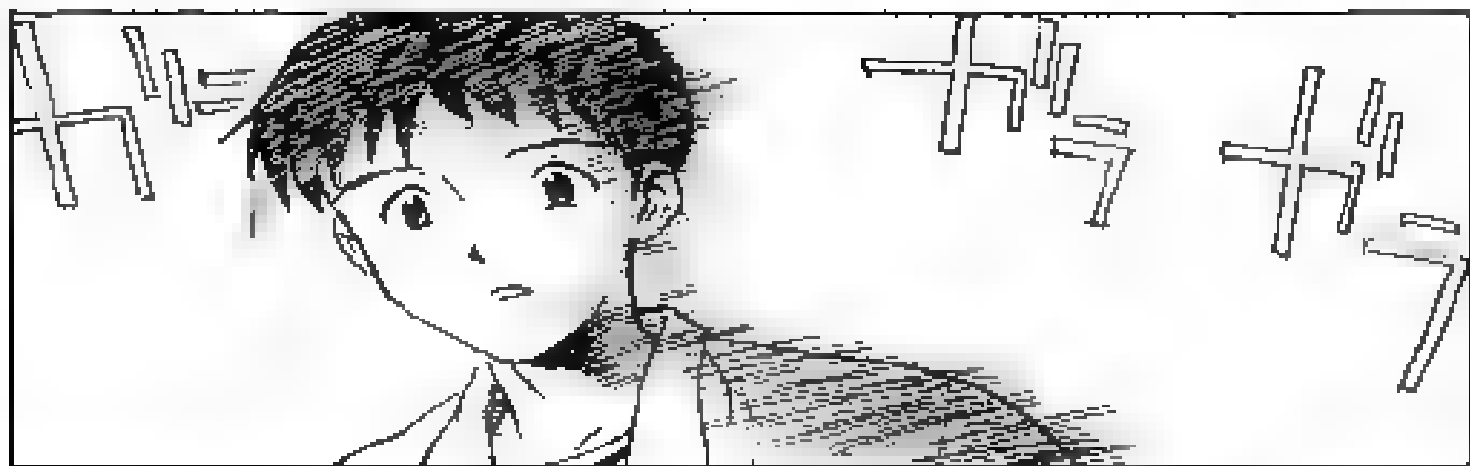
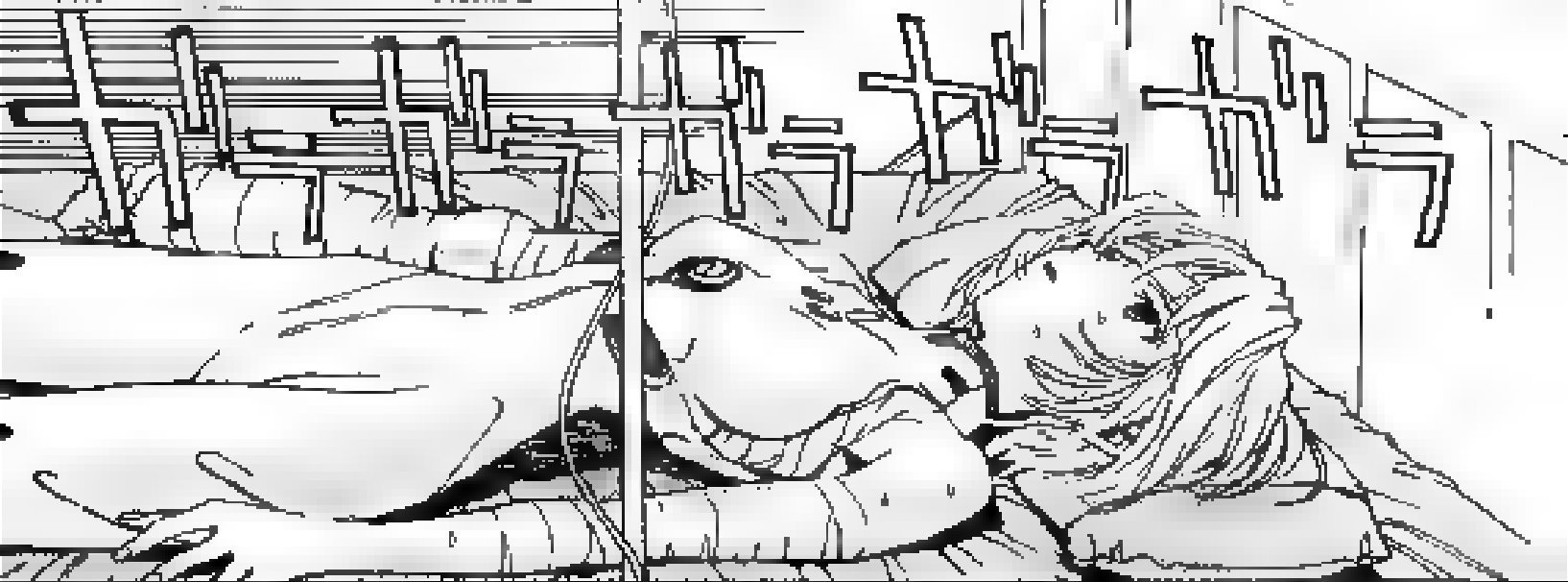
YOU'RE
THE
ONLY
CANDI
DATE
WE
HAVE









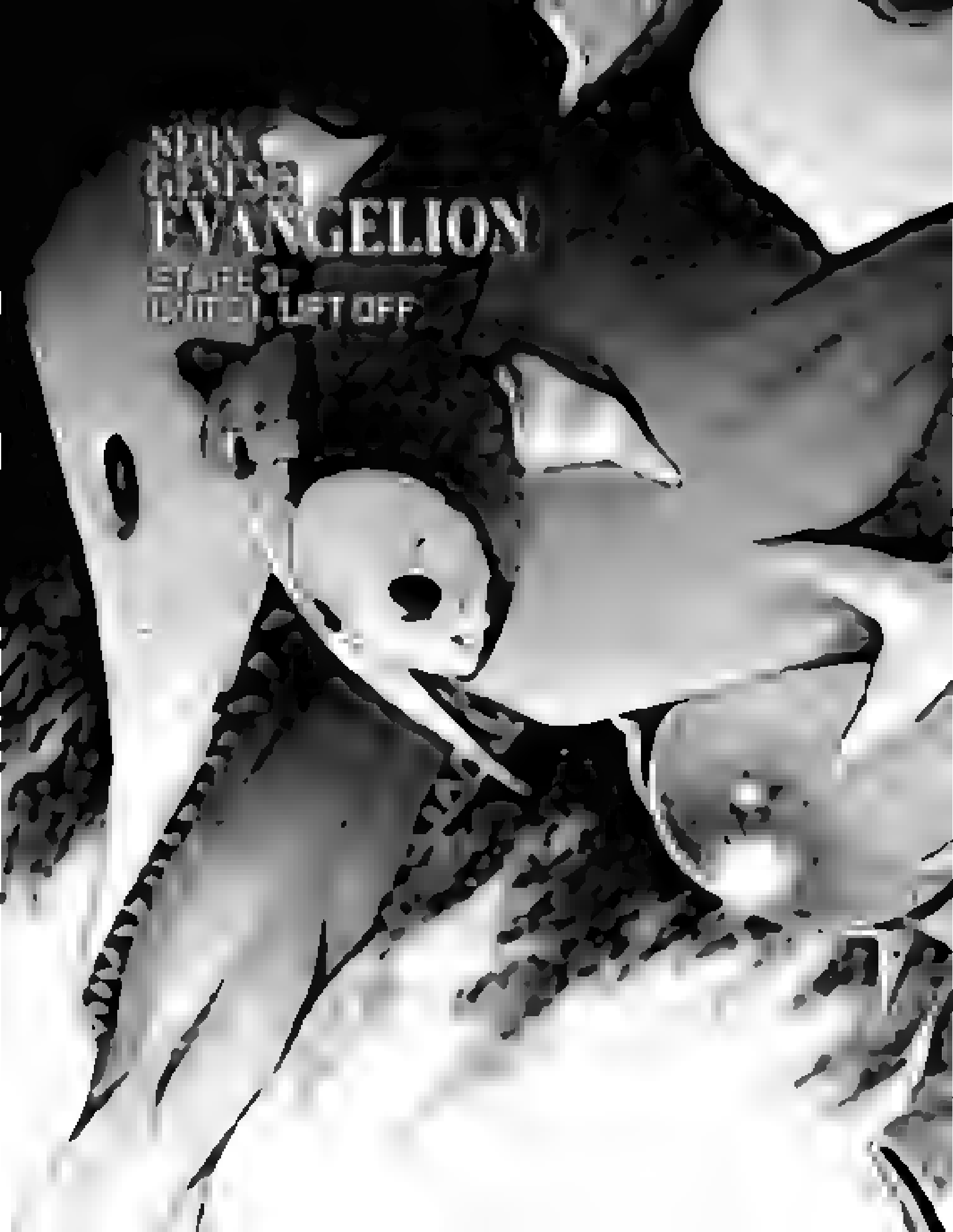


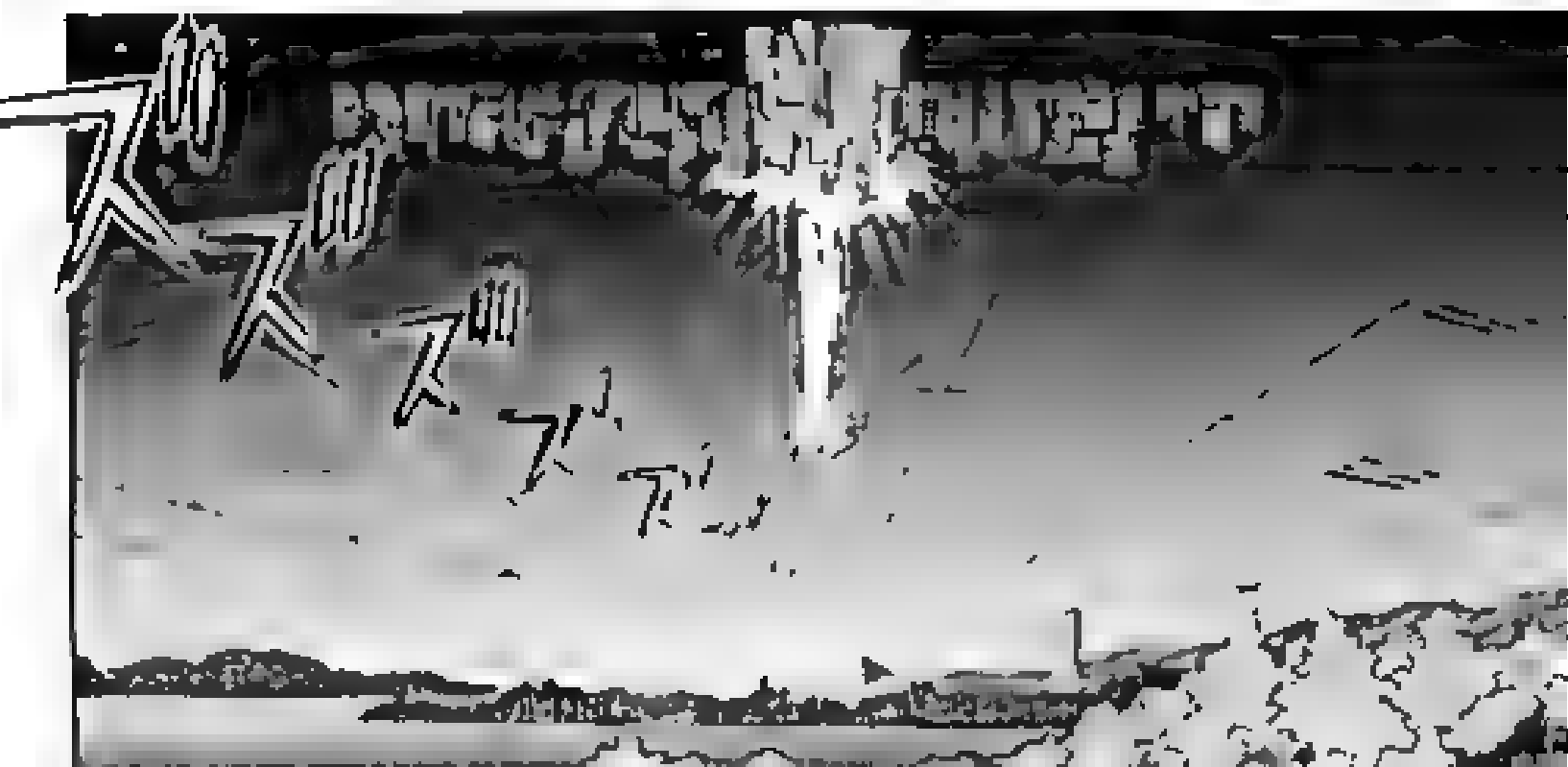




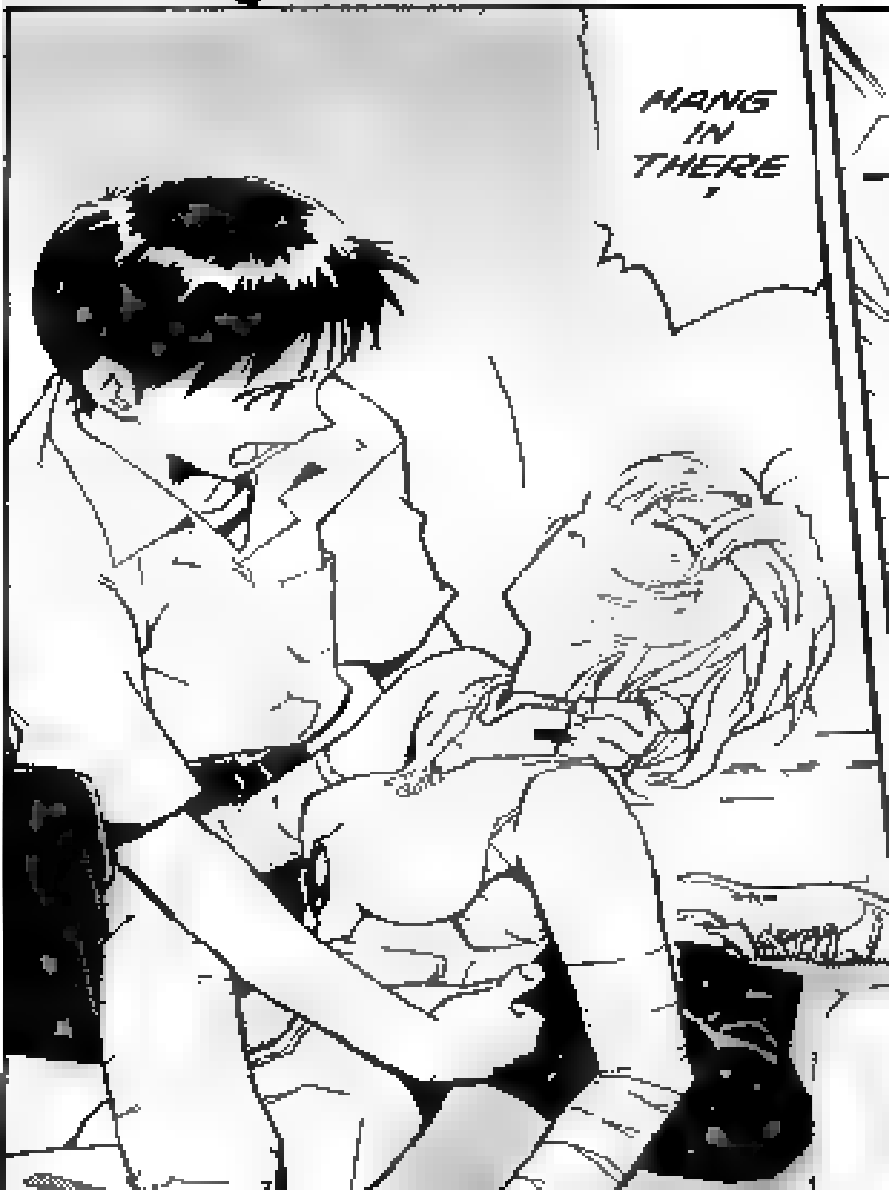


SHIN
GIITSU
EVANGELION
EPISODE 2
UNIT-01, LET OFF

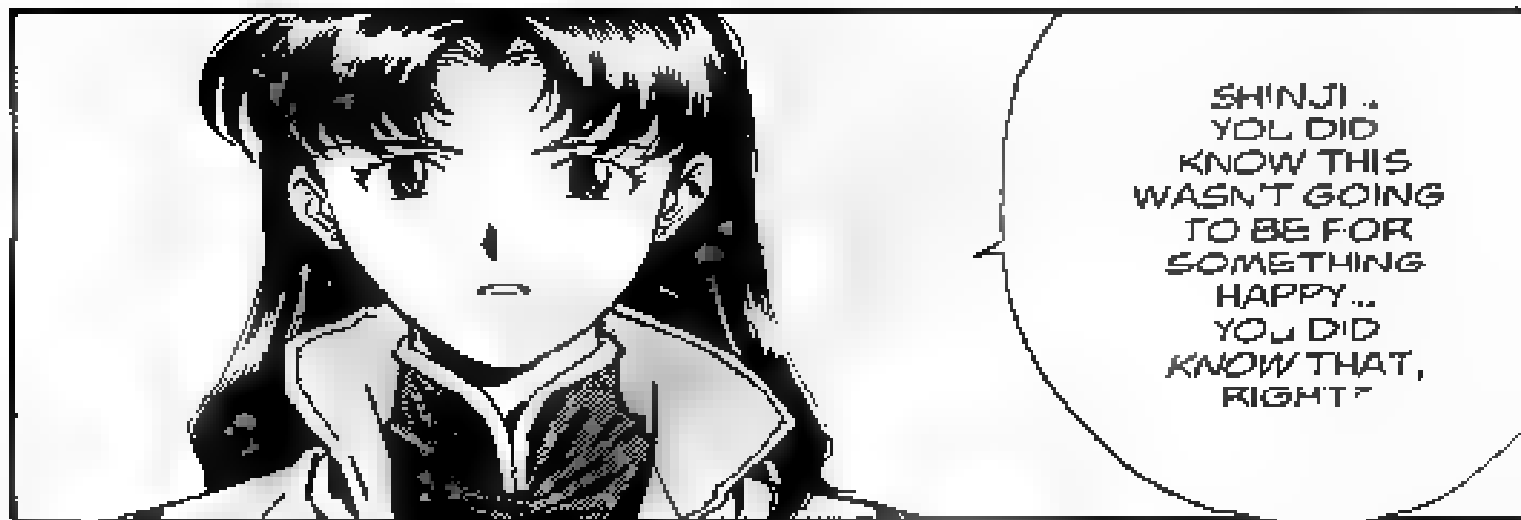












SHINJI..
YOU DID
KNOW THIS
WASN'T GOING
TO BE FOR
SOMETHING
HAPPY..
YOU DID
KNOW THAT,
RIGHT?



ARE YOU
PLANNING
TO JUST
LEAVE WITH-
OUT A WORD-
AFTER
EVERYTHING
YOUR FATHER'S
SAID TO
YOU?

YOU
KNEW
THERE WAS
A *REASON*
TO COME SO
FAR, DIDNT
YOU?



DON'T
YOU
HAVE ANY
SHAME,
SHINJI
PI

IF *YOU*
DON'T PILOT
HER, THAT
INJURED
CHILD THERE
IS GOING TO
HAVE TO GO
INSIDE HER
AGAIN!



DON'T
WASTE
ANY MORE
TIME ON
HIM
CAPTAIN
KATSUMASA



ERIK YAGI

ACTION



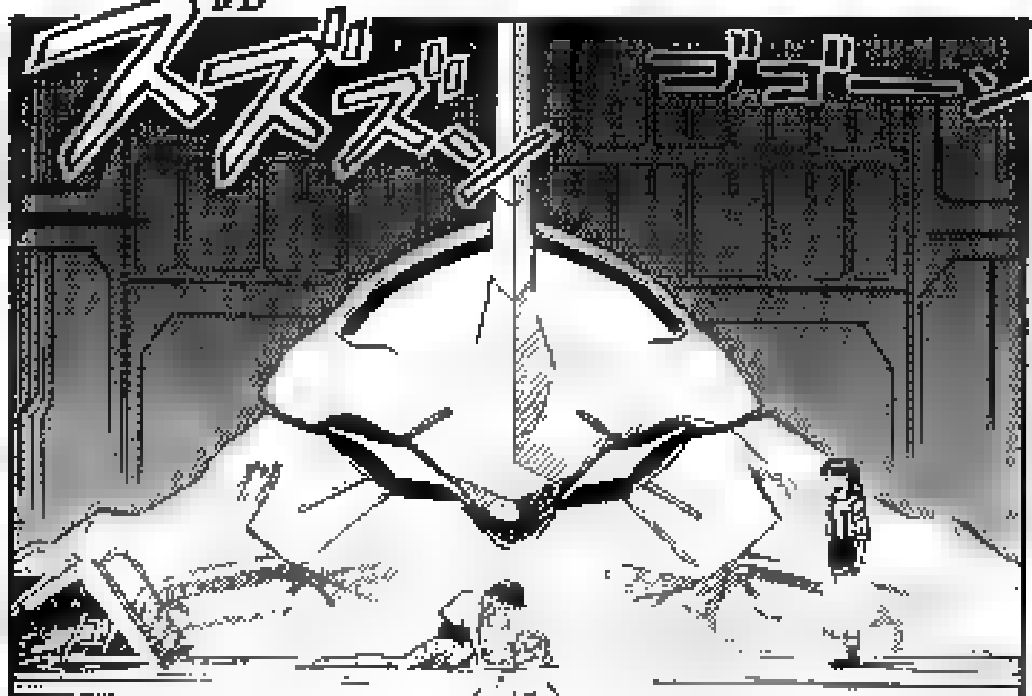
SHINJI

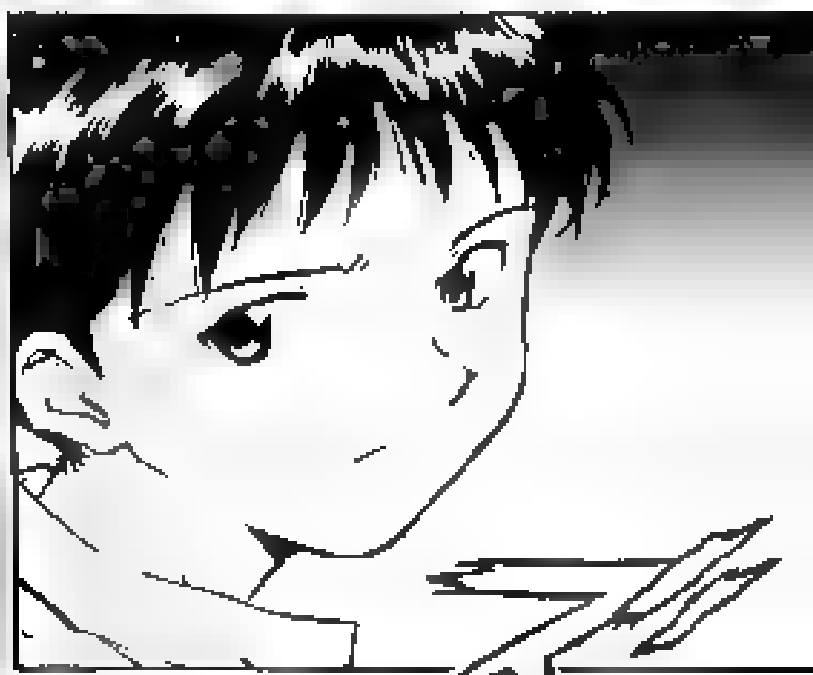
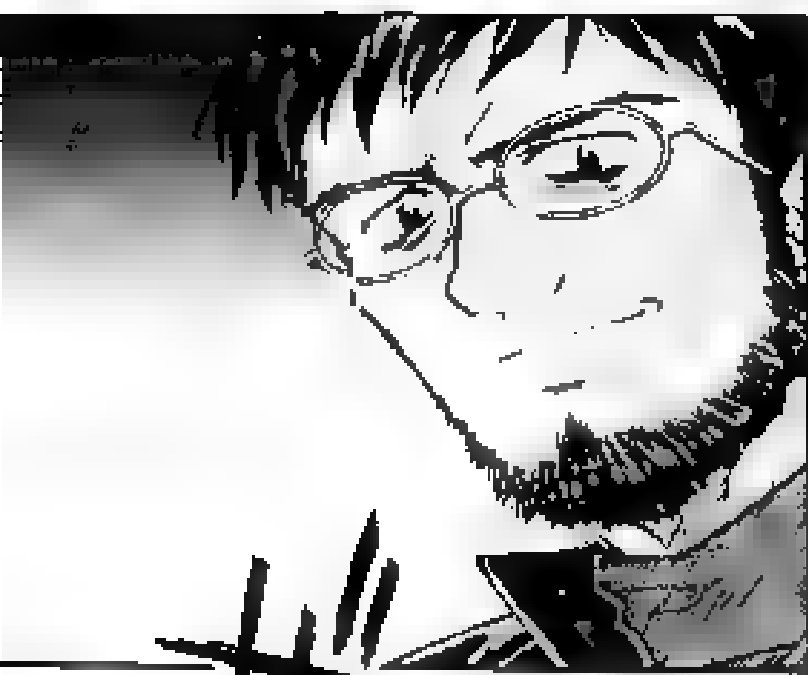


IF YOU'RE
GOING TO
GO HOME,
DON'T
DANGLE

GET
OUT
OF
HERE!










MY
FATHER
NEVER NEEDED
ME.
BUT NOW
HE'S BUILT
A **ROBOT**
THAT NEEDS
ME?

SOME
JOKE

RIGHT
IT
DOESN'T
MAKE ANY
SENSE.
BUT
SO
WHAT?



AND
I WILL
NOT
LET
FATHER
CALL
ME A
COWARD

I'M
NOT
AFRAID
TO
DIE!



ENTRY FLUX COMPLETE

ALL INITIAL LIFE SUPPORT SYSTEMS IN ENTRY FLUX

PILOT HAS REACHED THE COCKPIT FIGHTER WITHIN THE ENTRY FLUX

EVA-01

HEX-01

MEETING ENTRY FLUX

INITIATING
FIRST
LEVEL
INTERFACE

PLUG
LOCK N
PROCEDURE
COMPLETED



FLOODING
ENTRY
PLUG!



WH-
WHAT'S
GONING
ON?!

WHA

WHA





At this rate, I'll be dead before I even fight the Angel!



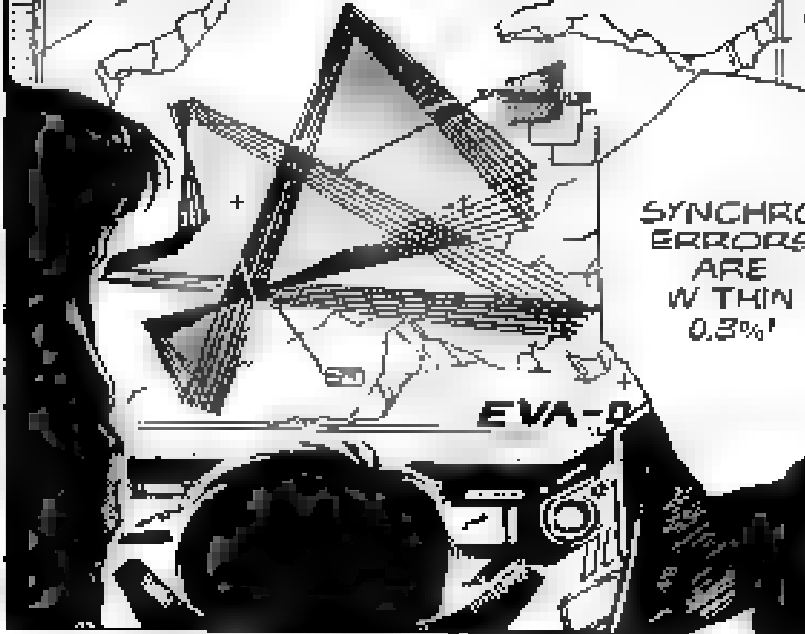
Damn it!





IT'S
GOING
TO
WORK!

A black and white manga panel showing two characters in a control room. On the left, a young man with short, light-colored hair and a collared shirt looks forward with a determined expression. On the right, a woman with dark hair and glasses is partially visible, looking down. The background is dark and indistinct.



SYNCHRO
ERRORS
ARE
WITHIN
0.3%!

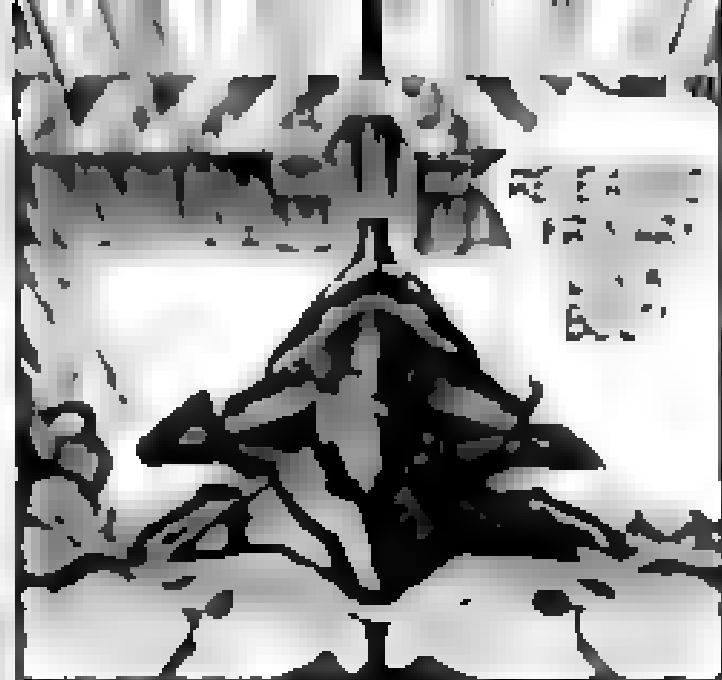
A black and white manga panel showing a technical display. A large, stylized 'X' is drawn over a map or diagram. Below the 'X', the text 'EVA-01' is visible. The display is surrounded by various control panels and equipment. The overall tone is technical and urgent.



EVANGELION
UNIT-01!
PREPARE
TO
LAUNCH!

A large black and white manga panel featuring a character with dark hair and a wide-eyed, shouting expression. The character is wearing a light-colored jacket. The background is filled with dynamic, radiating lines, suggesting a powerful energy or a critical moment. A large, stylized sound effect 'バキッ' is overlaid on the bottom of the panel.

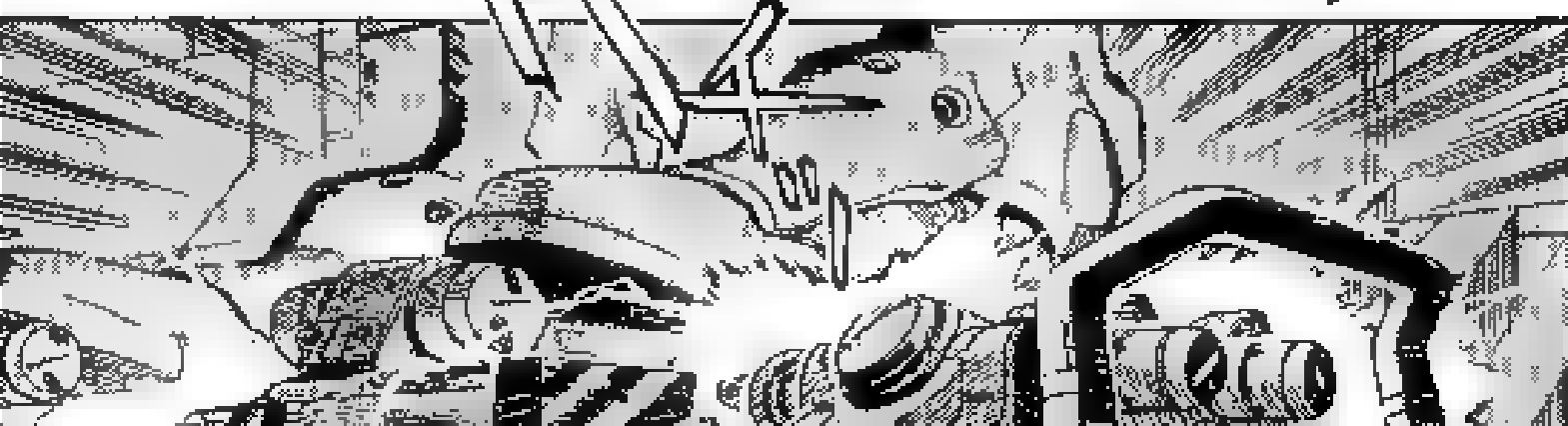
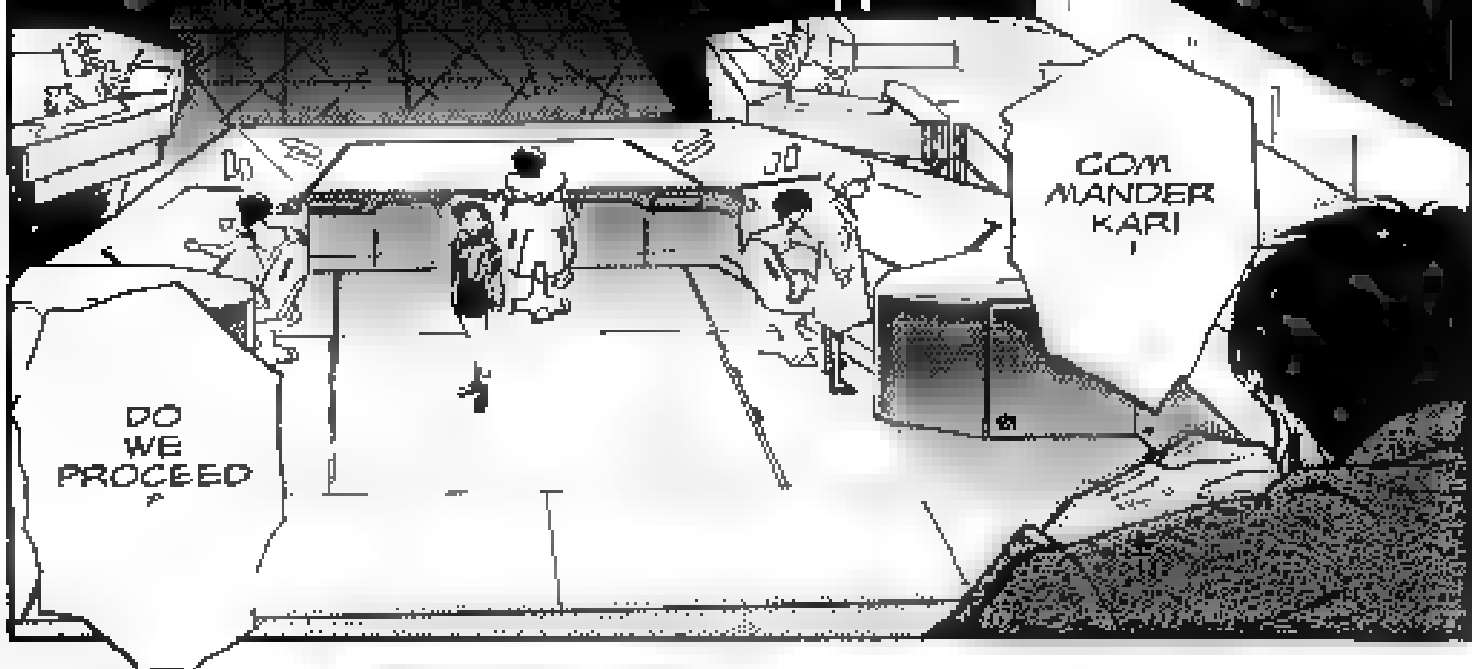


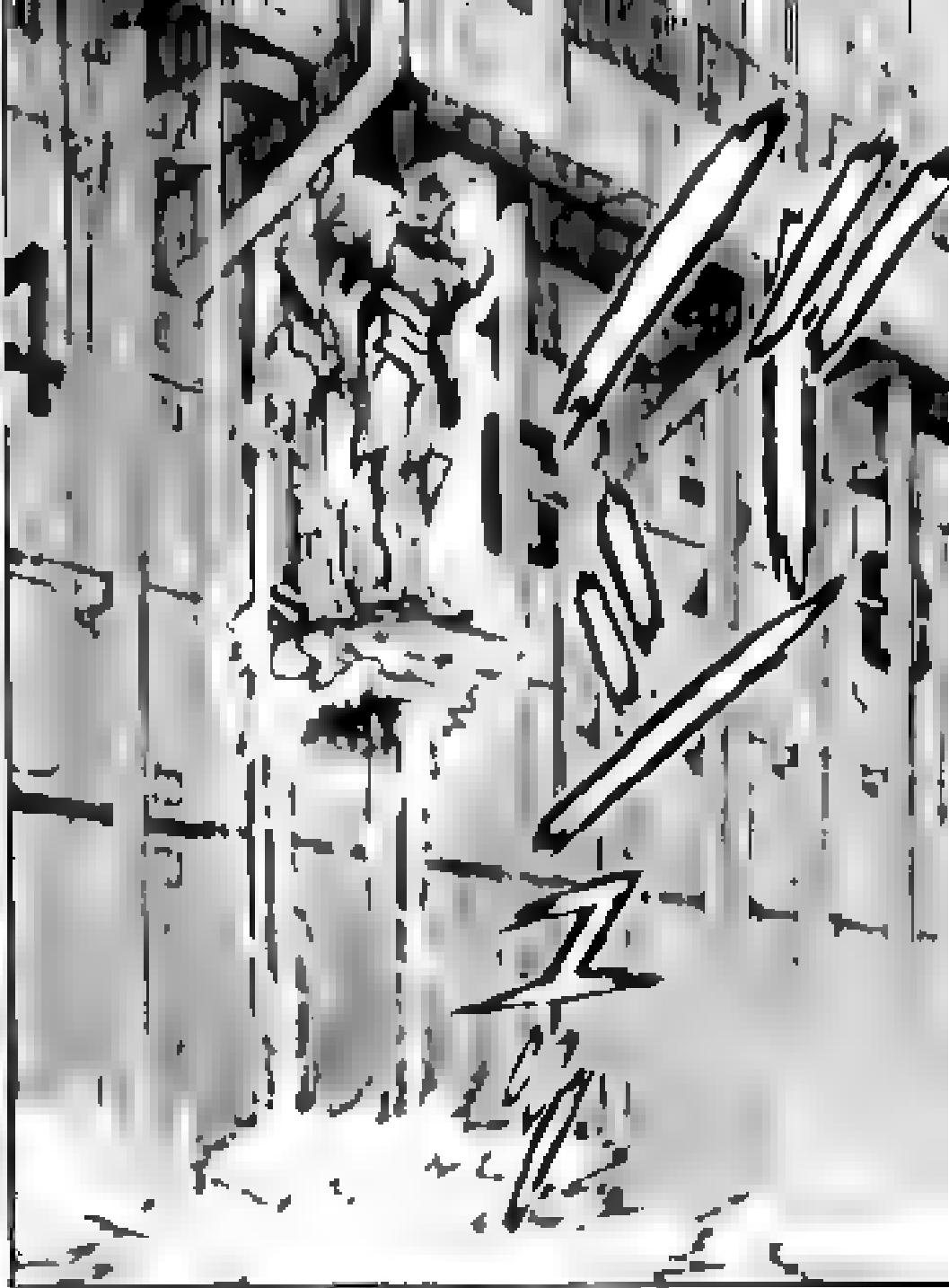


RELEASING
PRIMARY
AND
SECONDARY
RESTRAINTS.













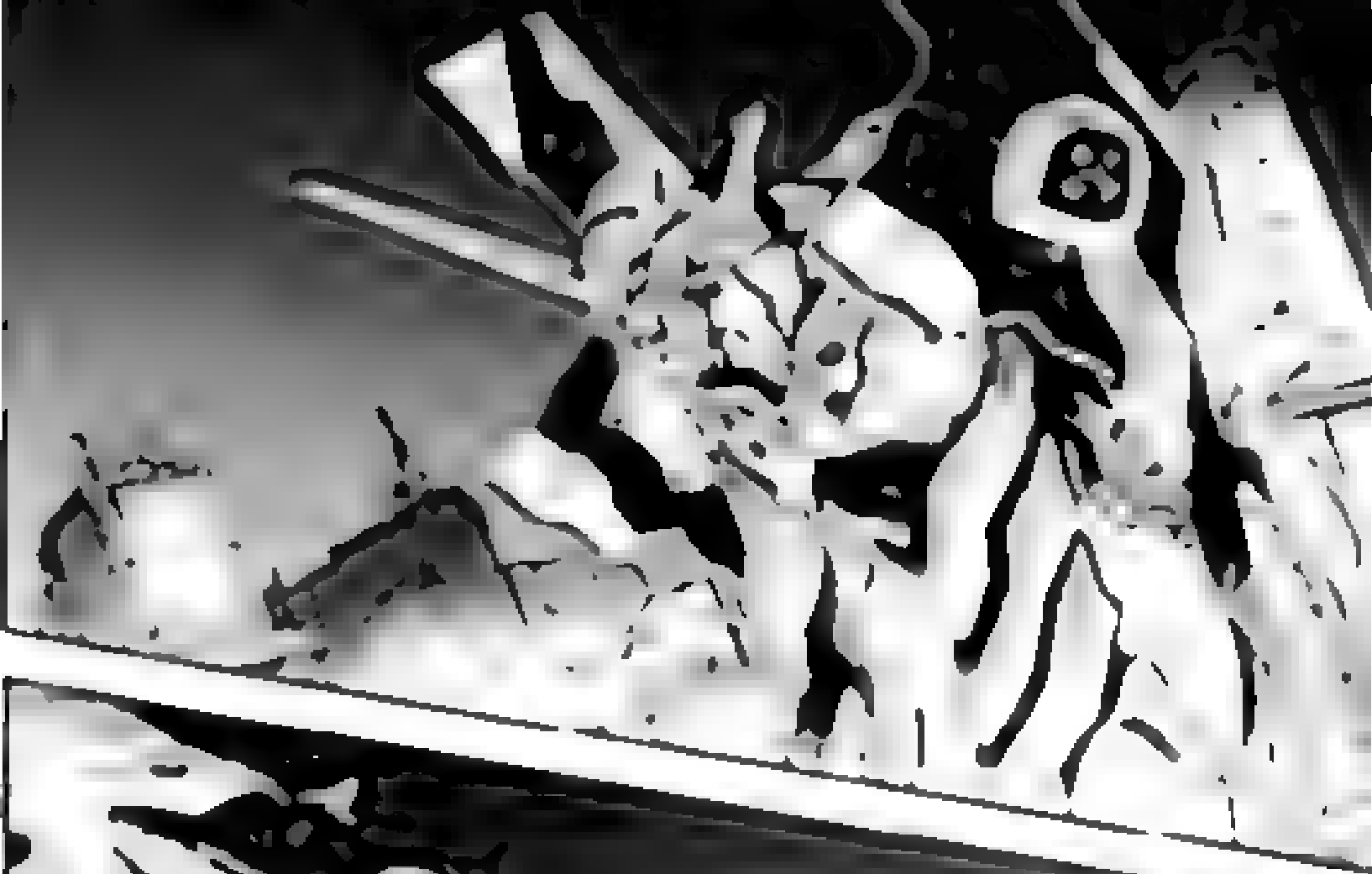


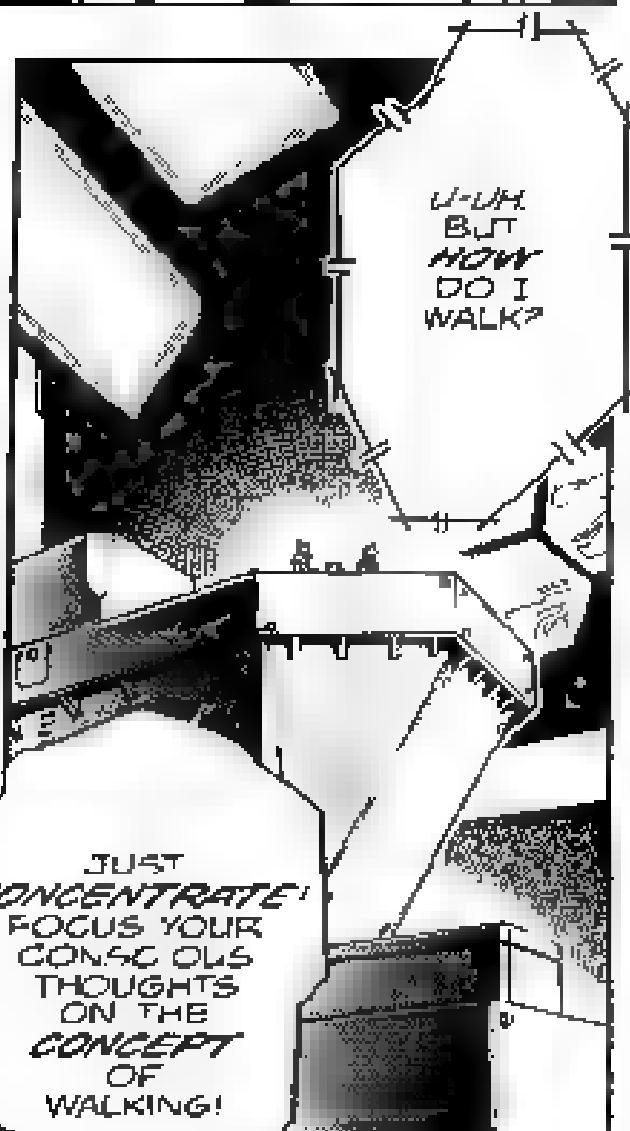


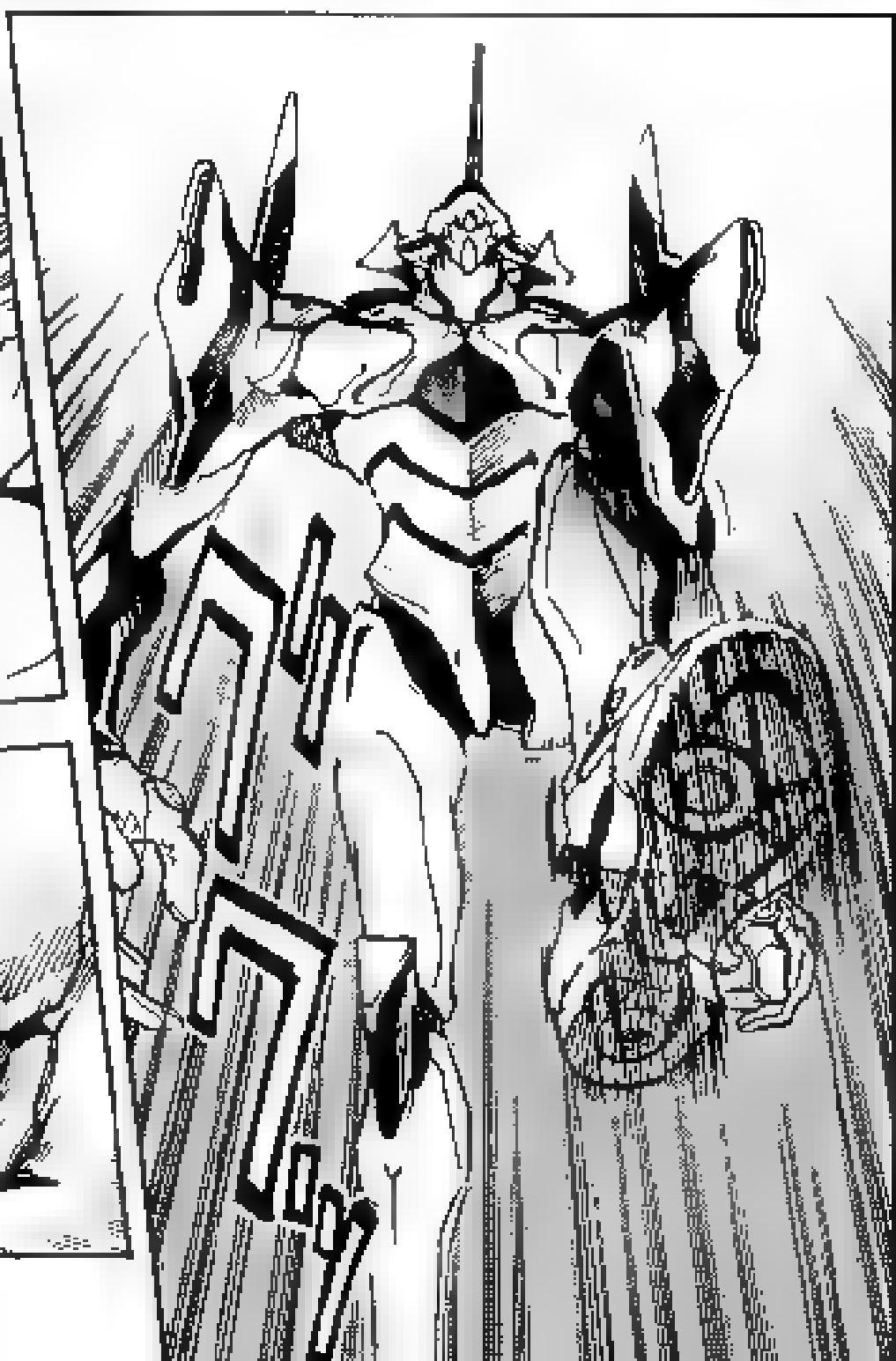
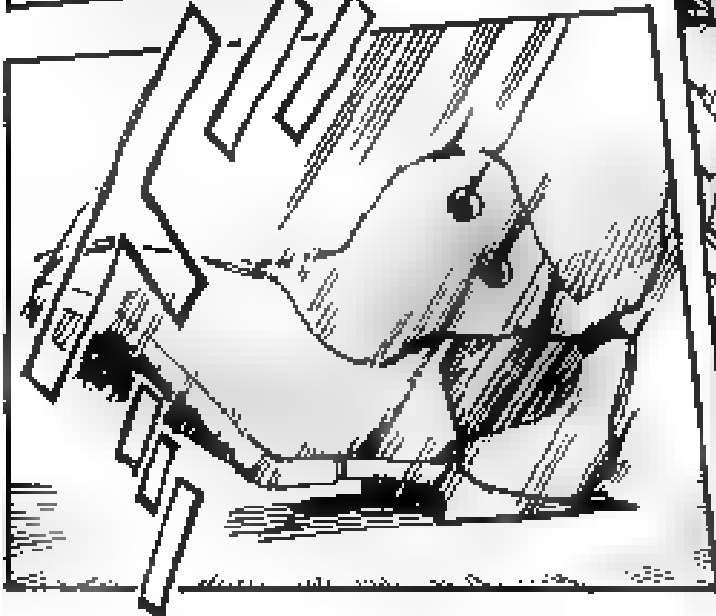
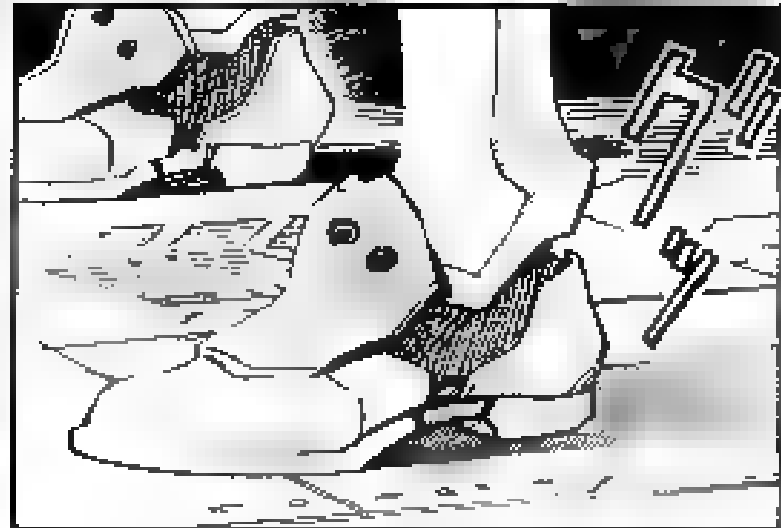
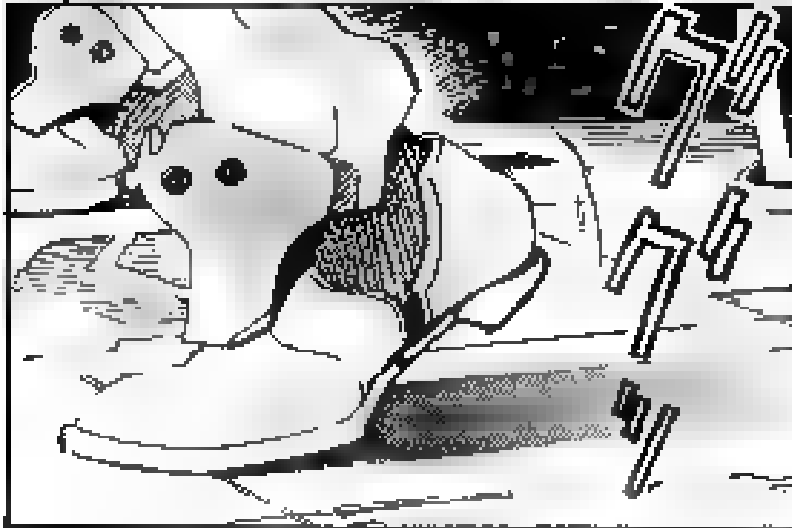
NEON
GENESIS
EVANGELION

STAGE 4:
SILENCE...

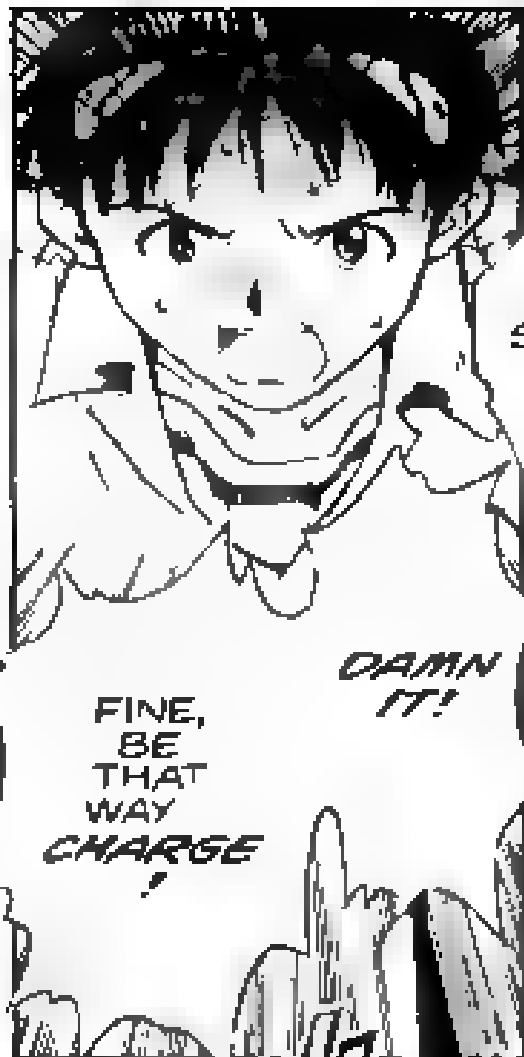












FINE,
BE
THAT
WAY
CHARGE!

DAMN
IT!



ST--
!

STO
!

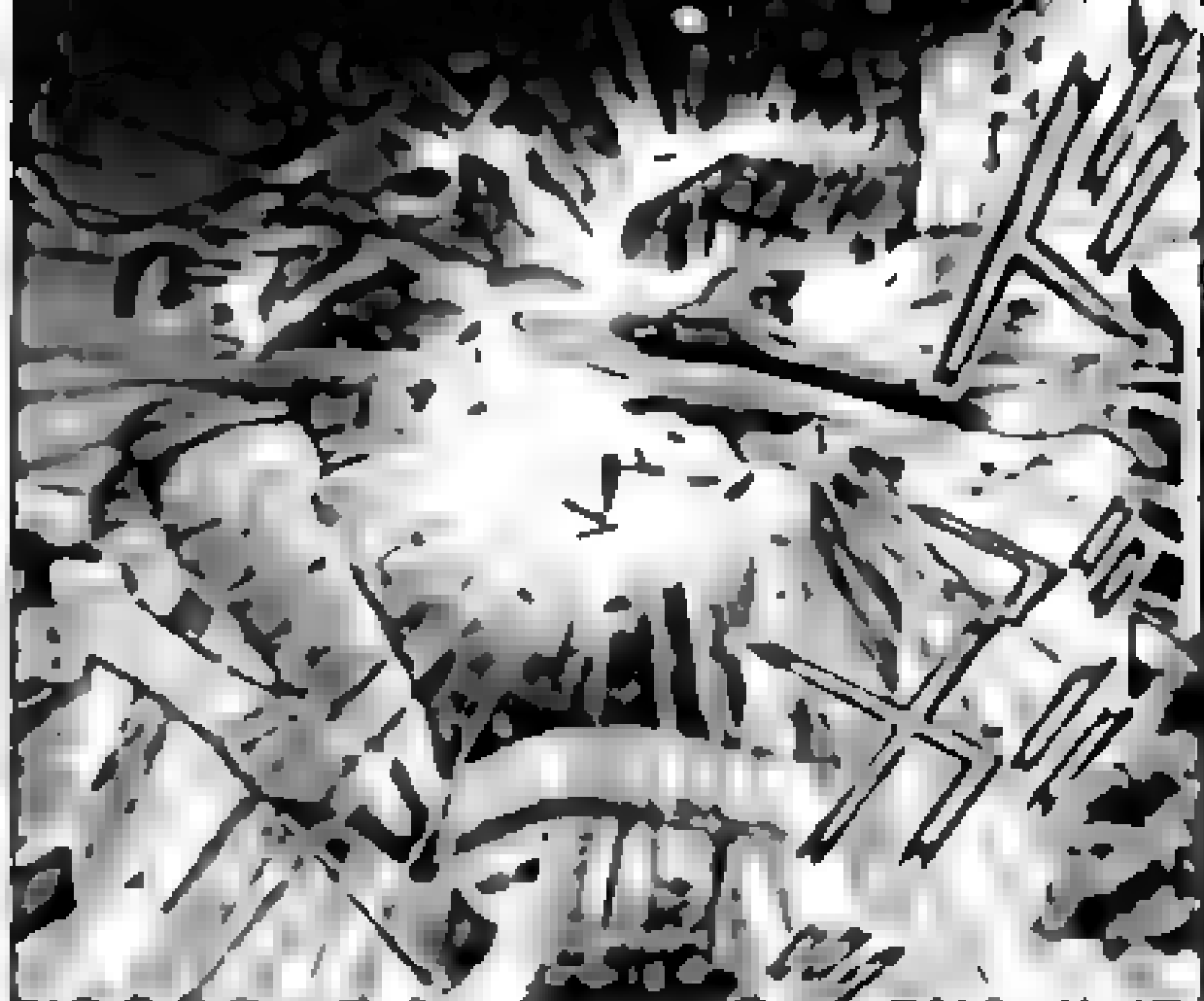






SHINJI,
WATCH
OUT
IN
FRONT
OF
YOU!









GET
THE HELL
OUT OF
THERE

PLEASE,
SHINJI!







SHINJI!

A
A
A
A
A
G
H!



IT'S
NOT YOUR
ARM... LOOK
AT IT,
SHINJI
IT'S NOT
YOUR
ARM!



PLEASE!
CALM
DOWN
AND
LISTEN
TO ME!



CANT
DO
THE
WORK

GANDHI

中国书画函授大学肇庆分校
 肇庆分校建校二十周年纪念册
 肇庆分校建校二十周年纪念册
 肇庆分校建校二十周年纪念册
 肇庆分校建校二十周年纪念册
 肇庆分校建校二十周年纪念册

THE
 1990
 1990
 1990
 1990

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

THE
 UNIVERSITY OF CHICAGO
 PRESS



SHINJI,
GET
OUT
OF
THE
WAY!

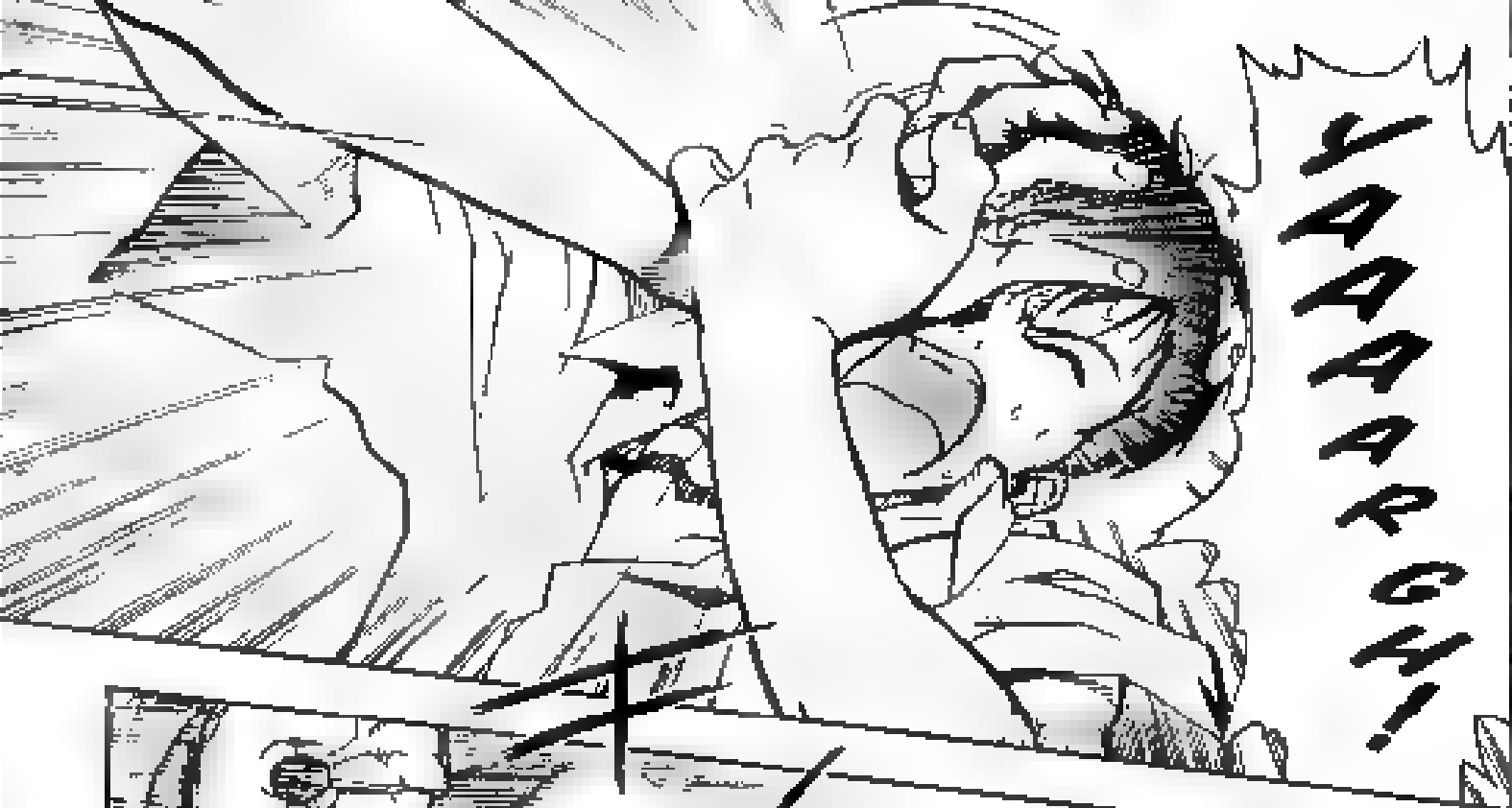


DAMN
IT!

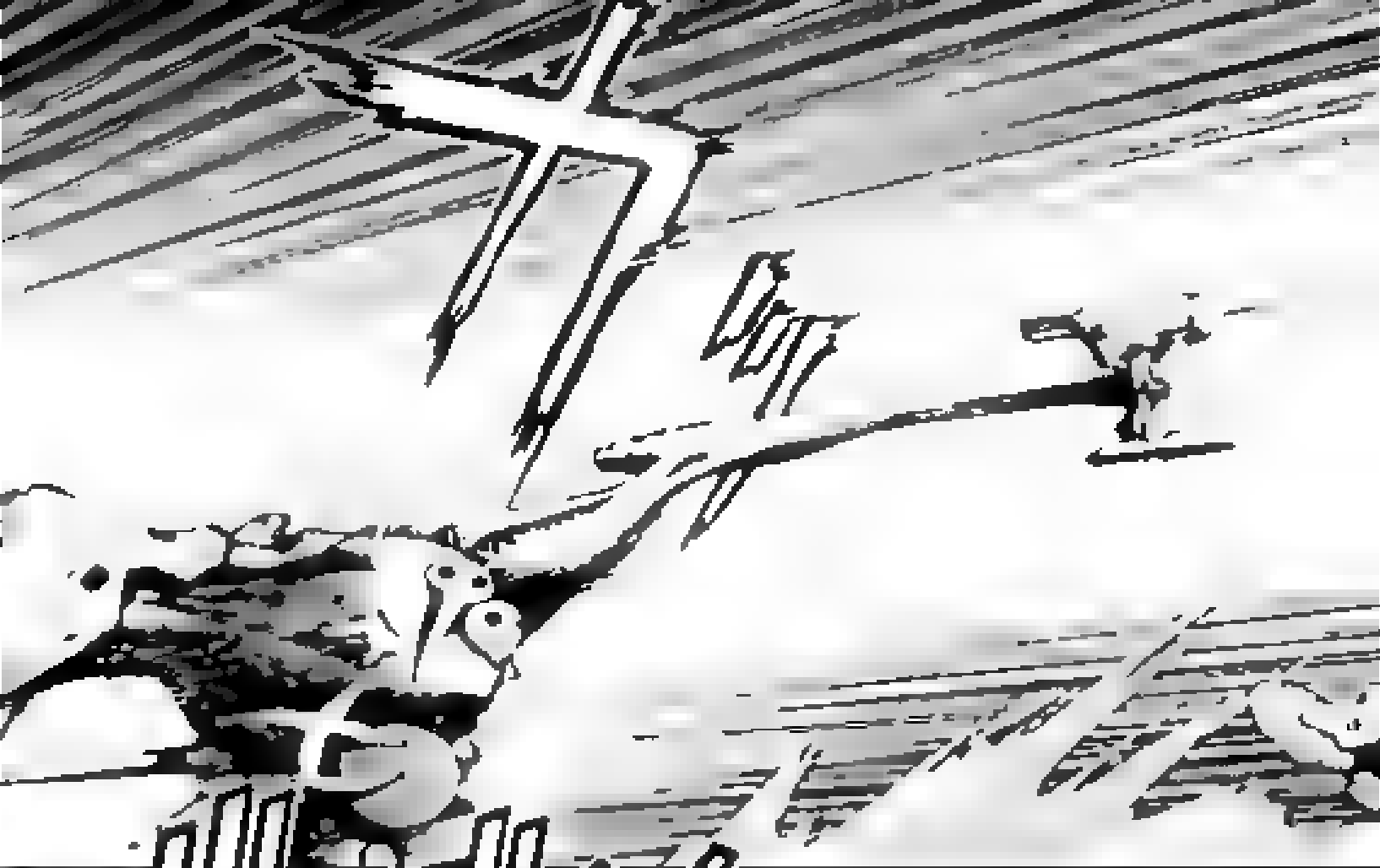


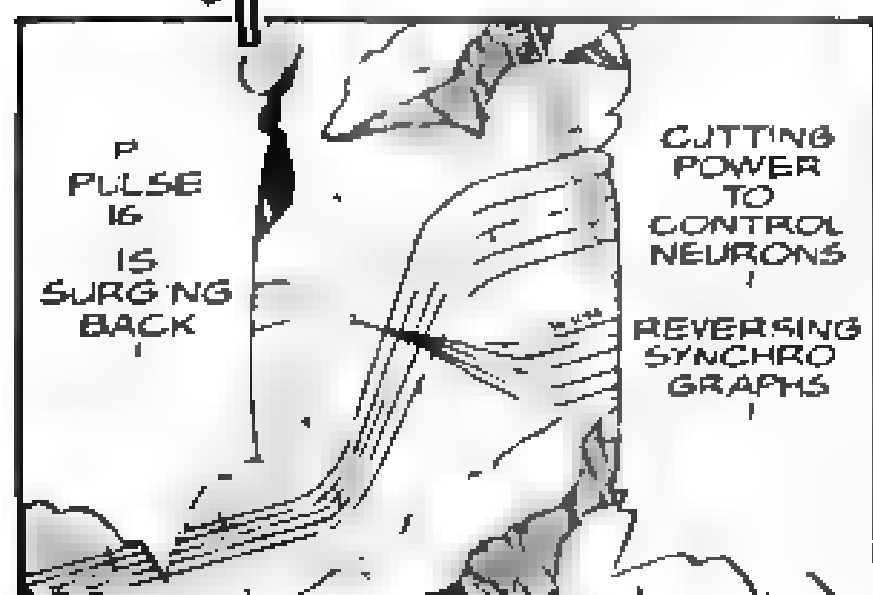
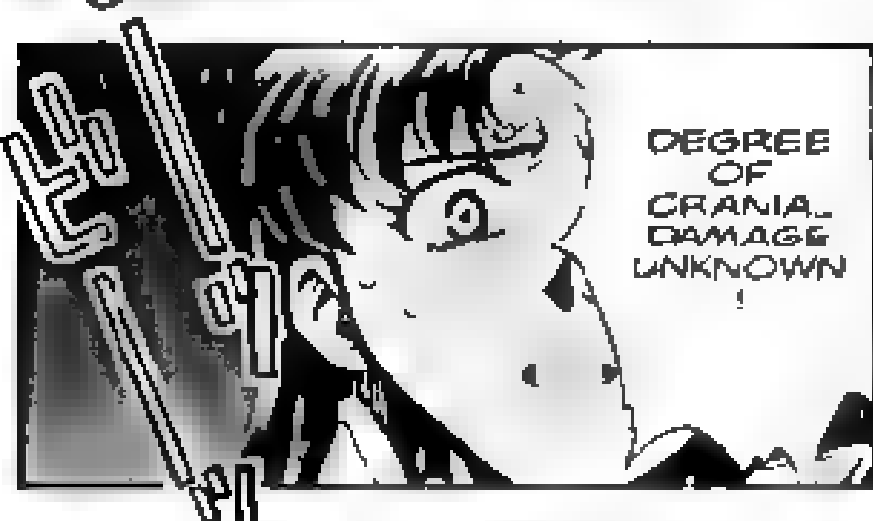


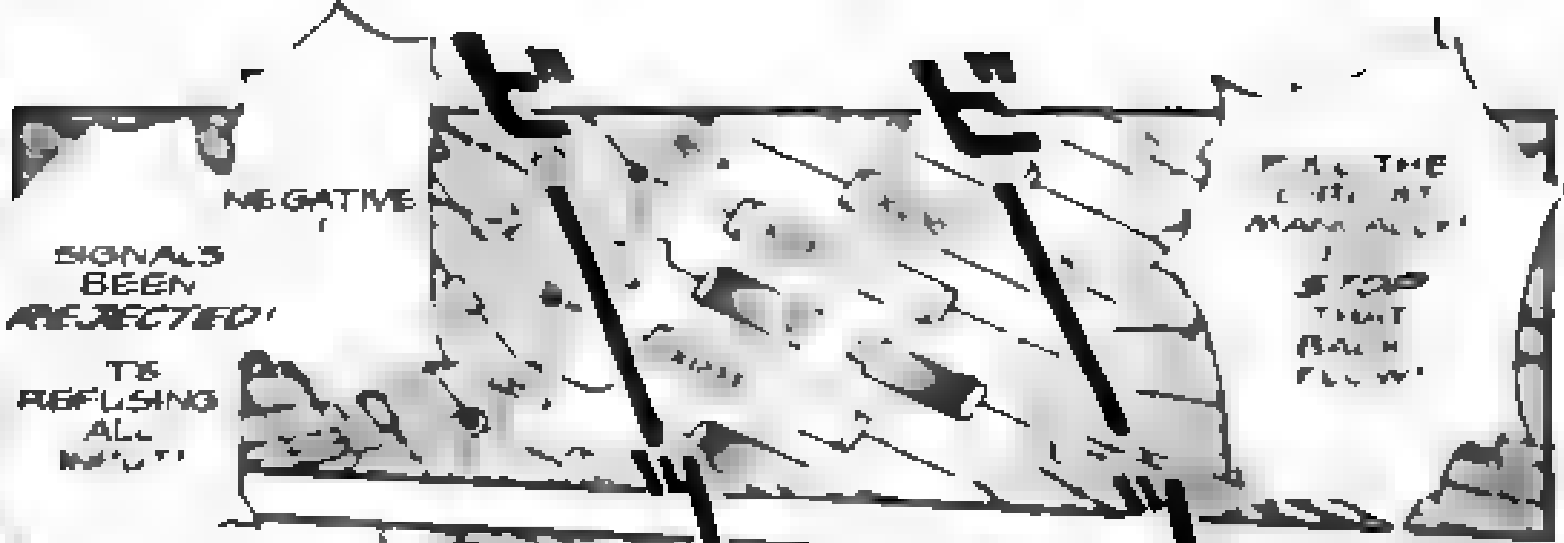
THE
CRITICAL
AREA'S
GOING
INTO
PARALYSIS.











NEGATIVE
SIGNALS
BEEN
REJECTED!
TE
REFUSING
ALL
INQUIRY

FOR THE
LAST AT
MAY ALL
STOP
THAT
BANK
FOLLOW



MONITORS
NOT
RESPONDING
WE CAN'T
TELL IF
HE IS ALIVE
OR DEAD

WHAT
ABOUT
SHINJI



5
C
P
T
S
M
E
N
T

UNIT
01



FORCE
EJECTION
OF THE
PLUG
!!

ALL RIGHT,
I'M
SUSPENDING
ALL
ORIGINAL
ORDERS!

PLOT
SAFETY
IS NOW
OUR
ONLY
PRIORITY!



WE'VE
LOST
ALL
CONTACT
WITH THE
EVA!

THERE'S
NO
MANUAL
OVERRIDE

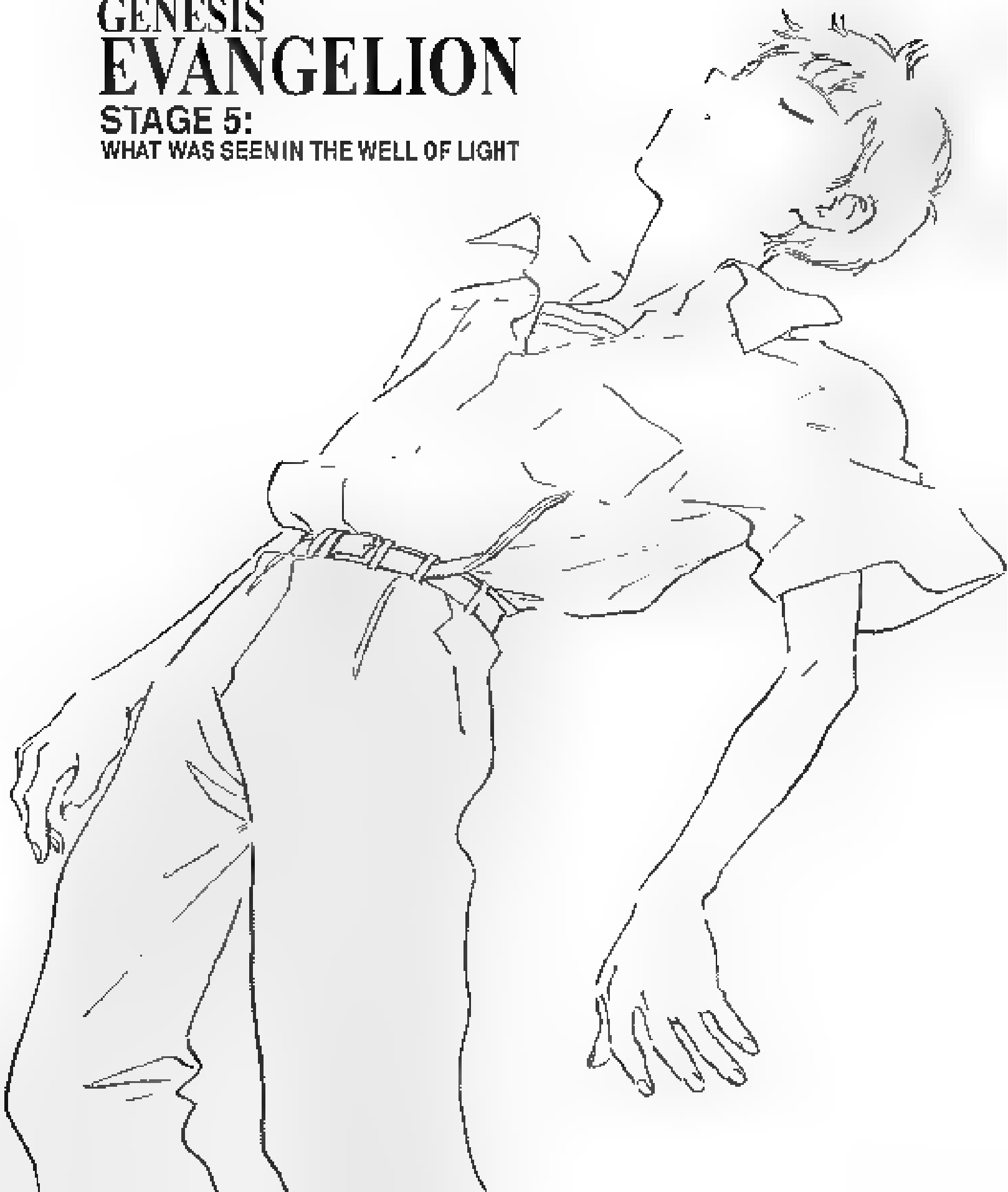


WHAAAA!!



NEON GENESIS EVANGELION

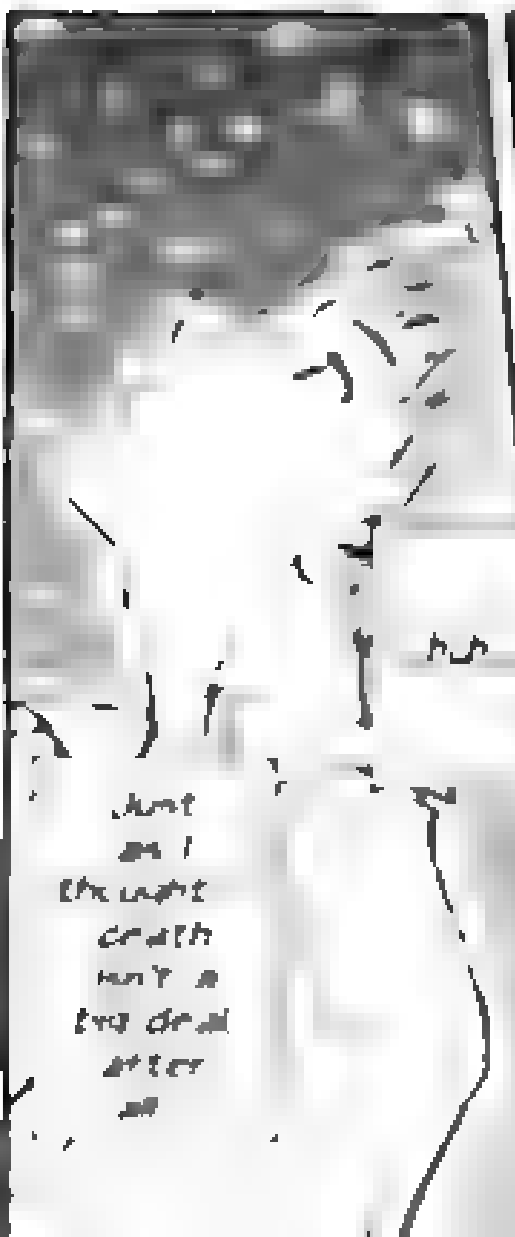
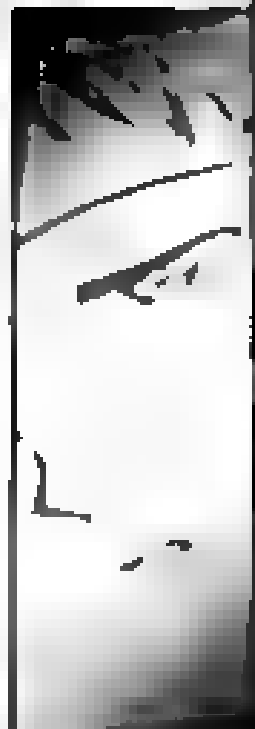
STAGE 5:
WHAT WAS SEEN IN THE WELL OF LIGHT



16:30
2-7



50
18-3-77



Just
as I
the white
crash
was a
big deal
after
all

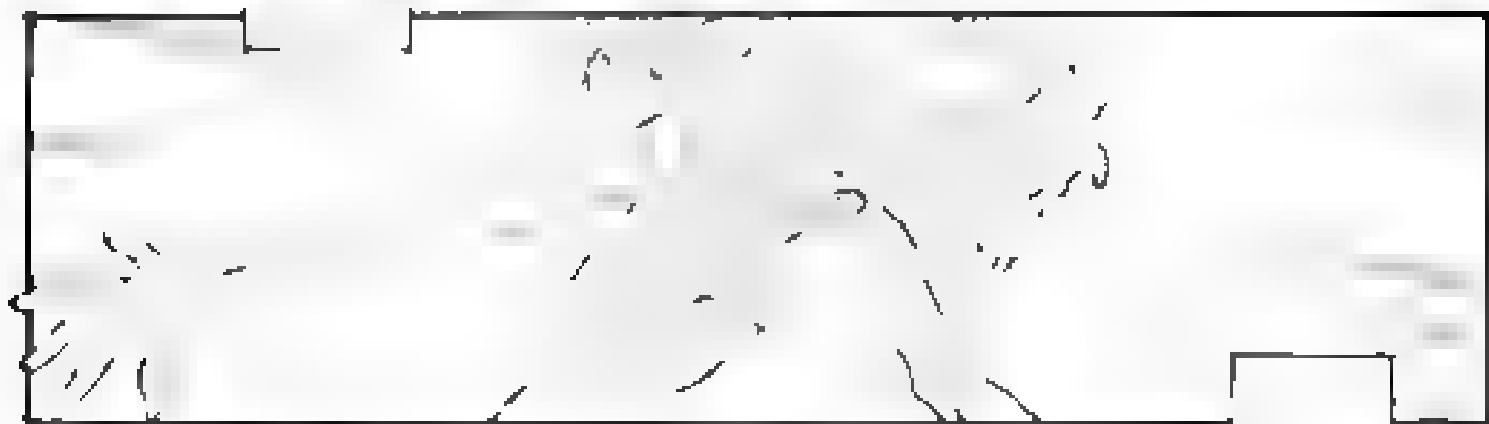
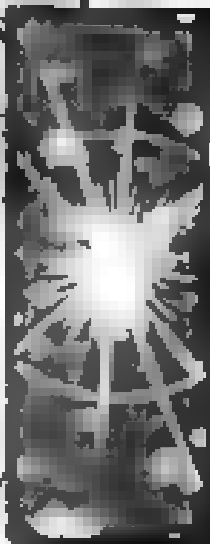


I
guess
I
died

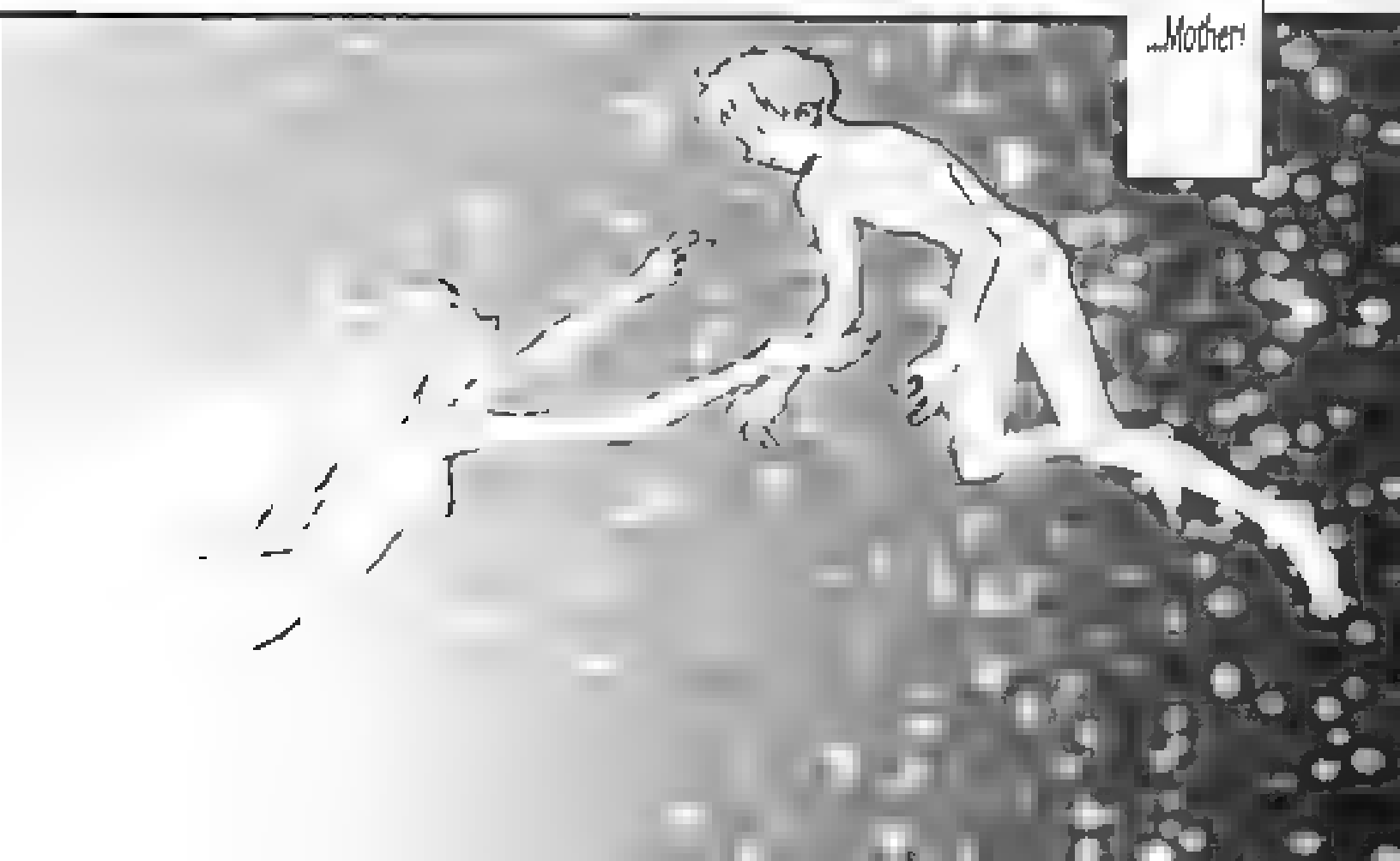
20

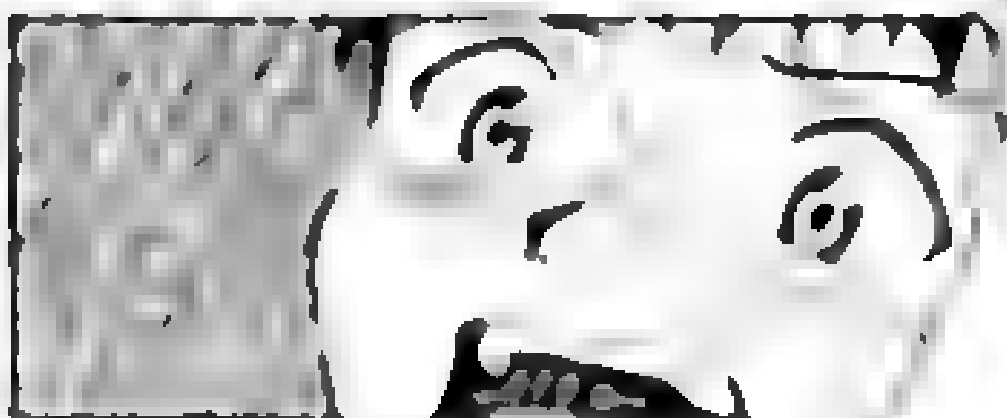


What's
that
?

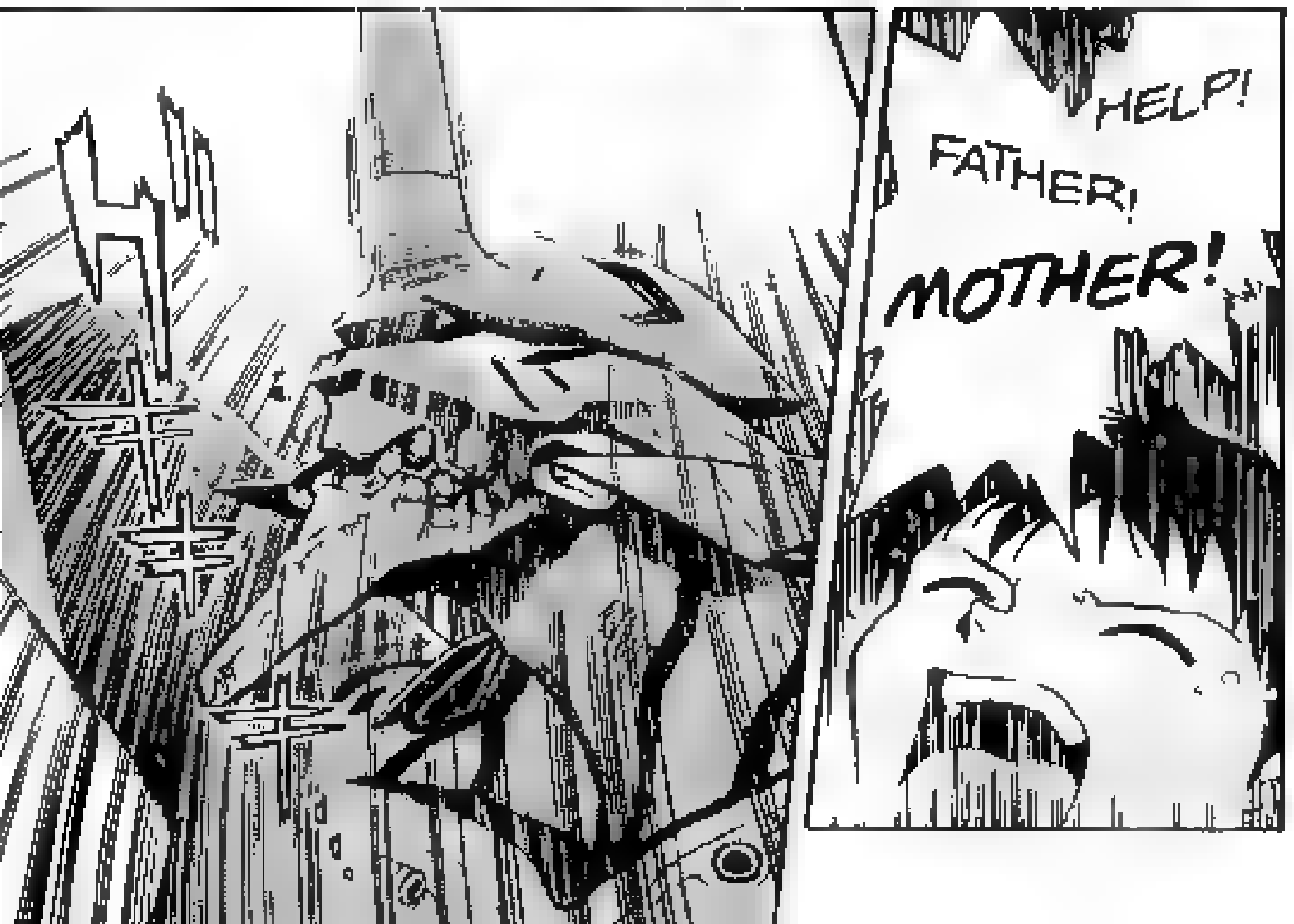
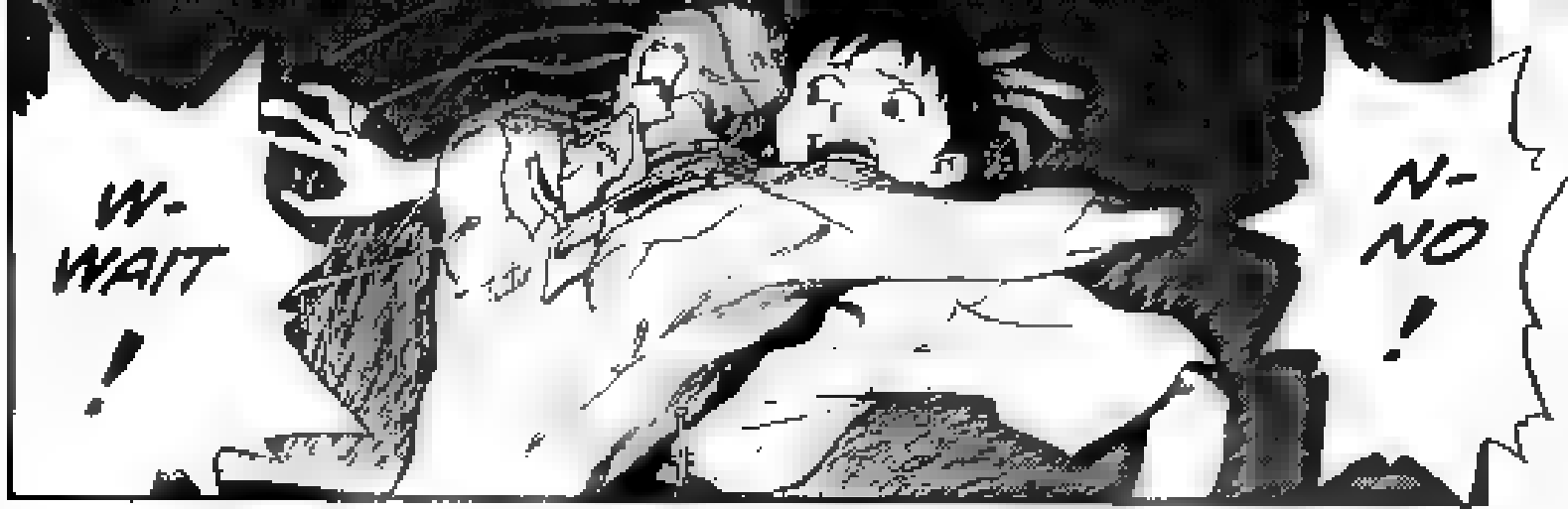


Mother!





Amigachhi!



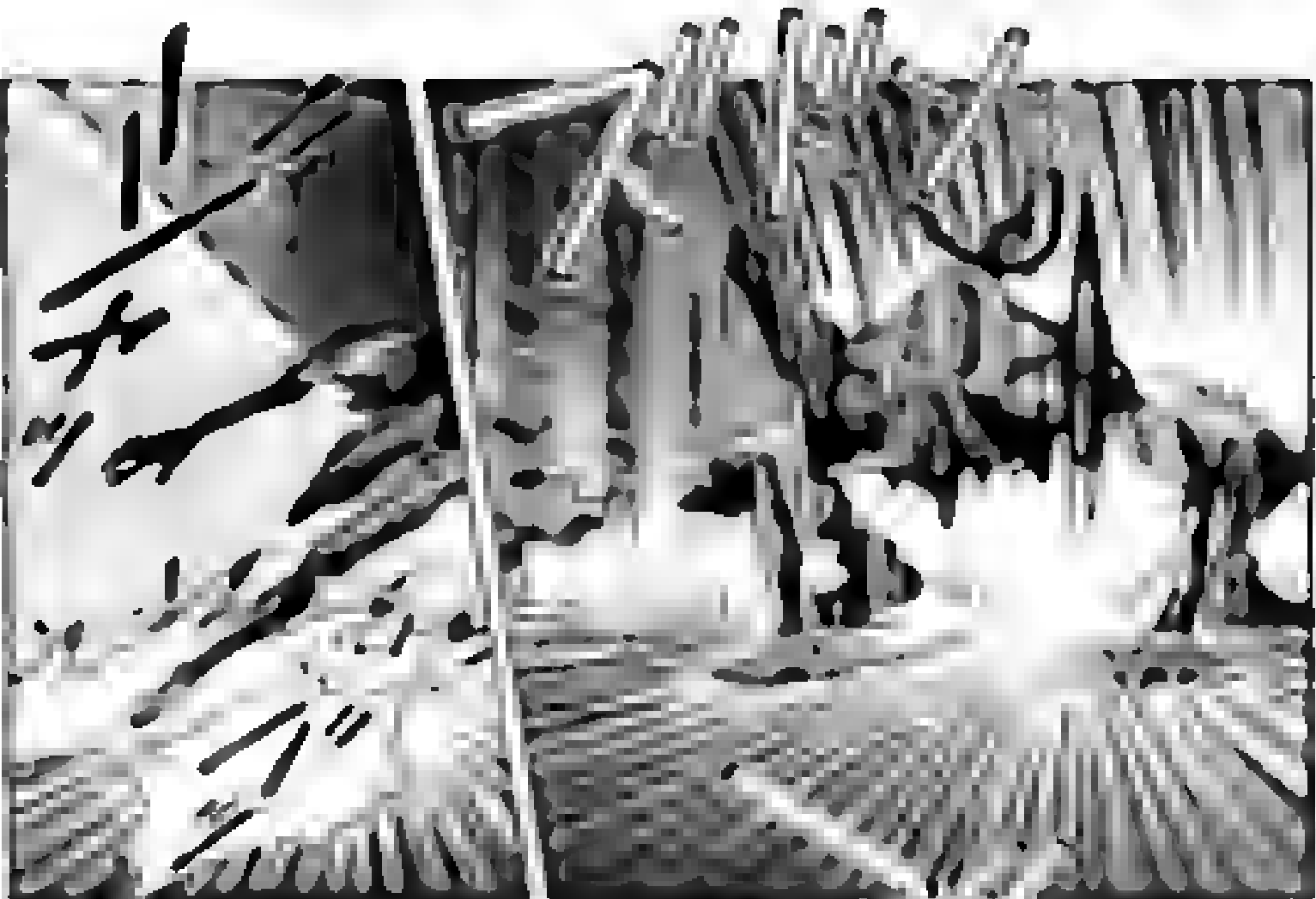


THE
MOUNTAIN
PEAK
WAS
REACHED
AT 11
O'CLOCK
AND
THE
VILLAGE
WAS
FOUND











HE
CAN'T
BE

IMPOSSIBLE

SHINJI
?!

IS HE
CONTROLLING
THE EVA?!

THE
WAY
HE'S
FIGHTING...

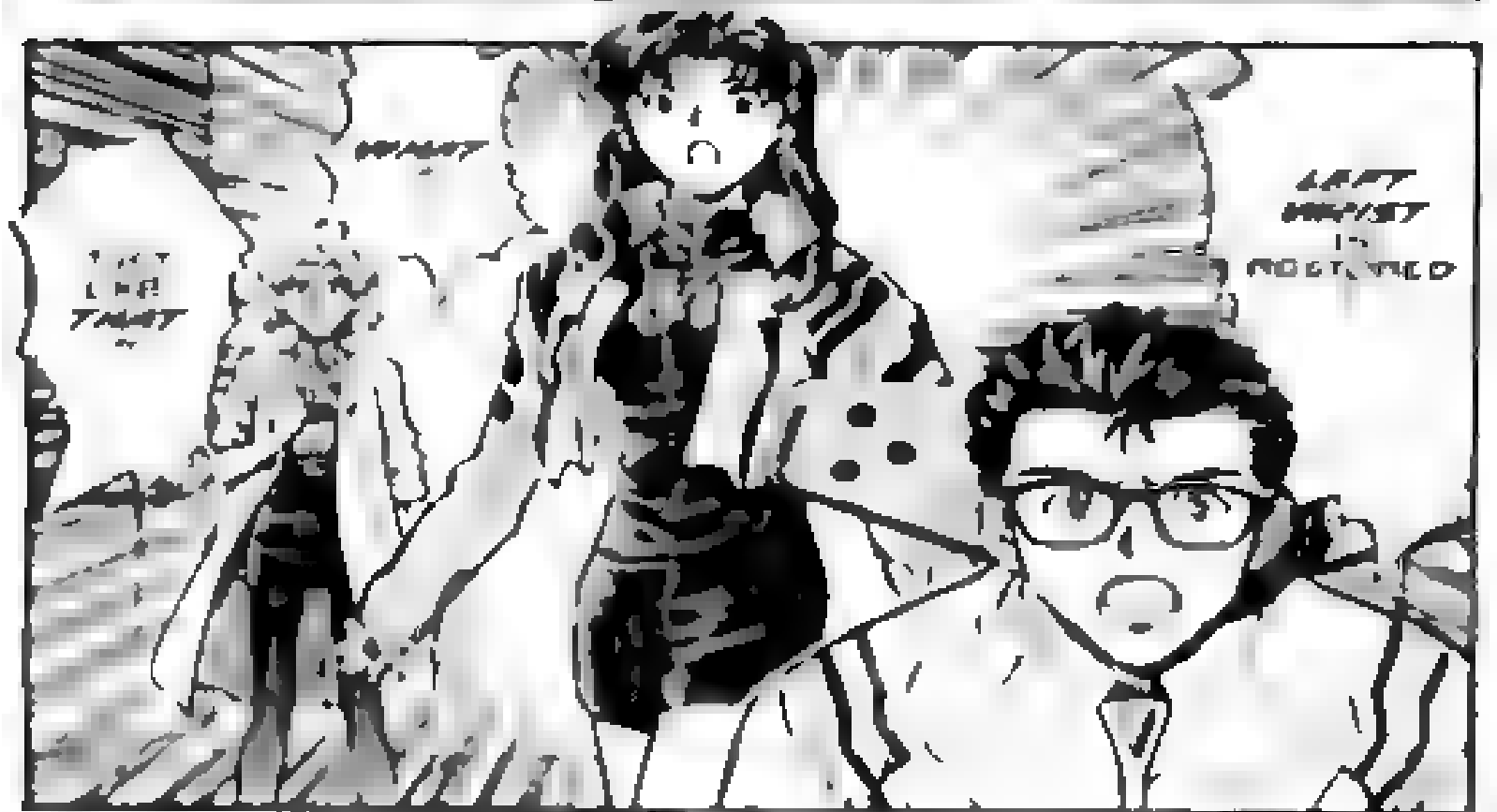
HE
CAN'T
BE AT
THIS
LEVEL
YET...



HEH...

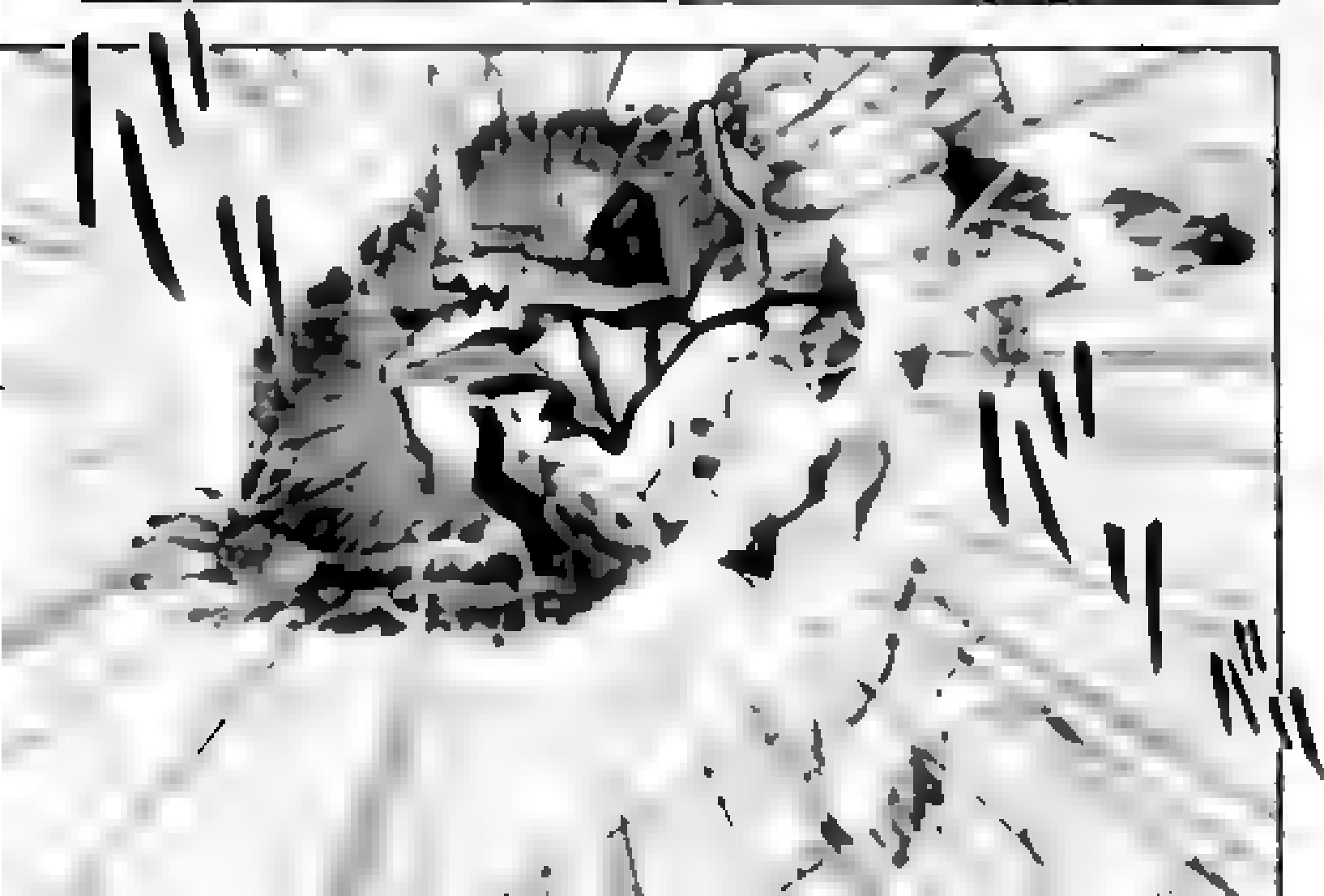
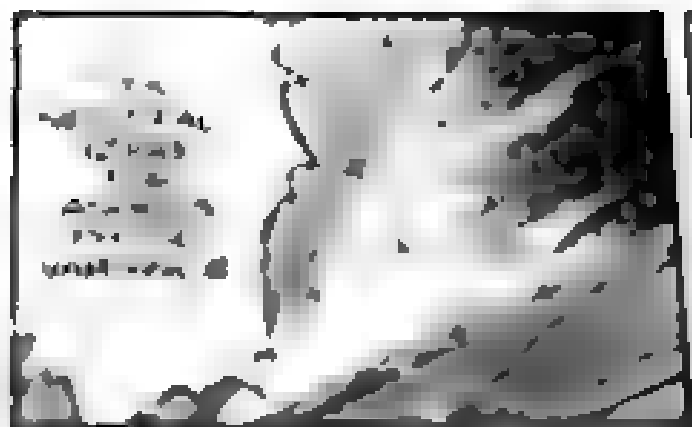


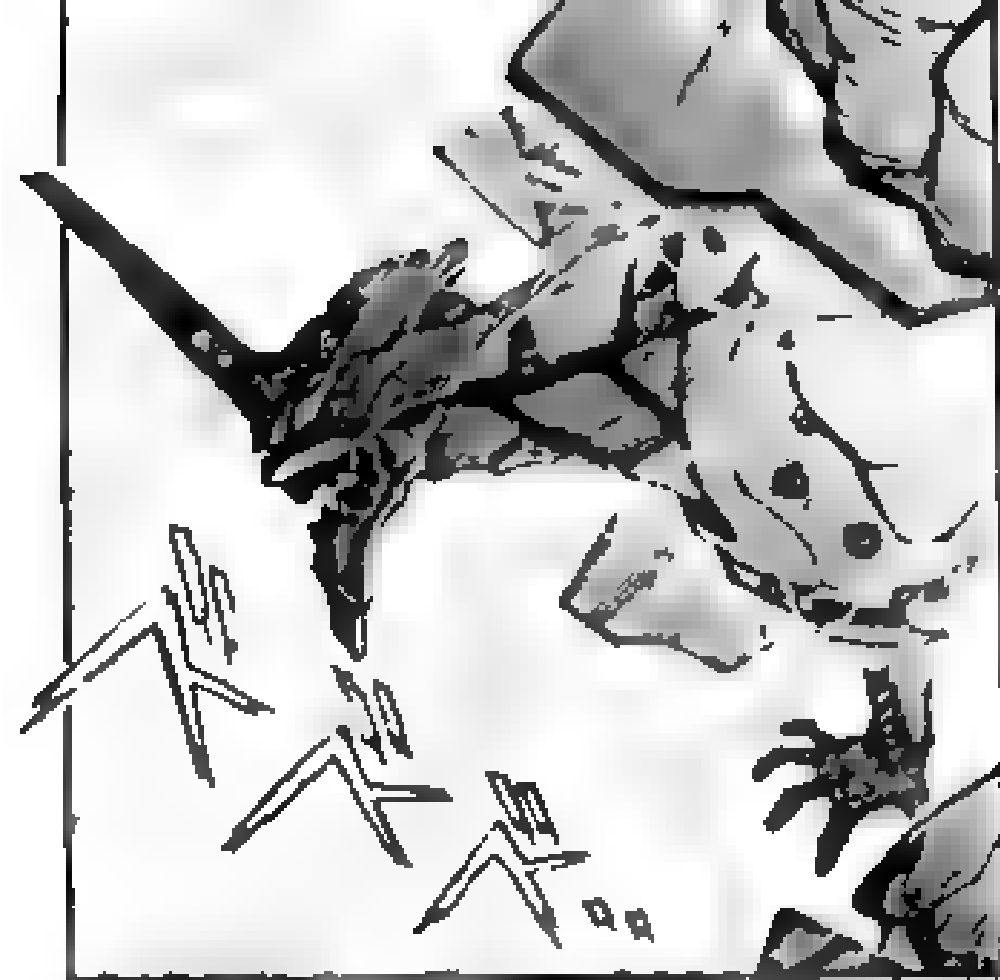




LEFT
WIPST
IN
ROSTED

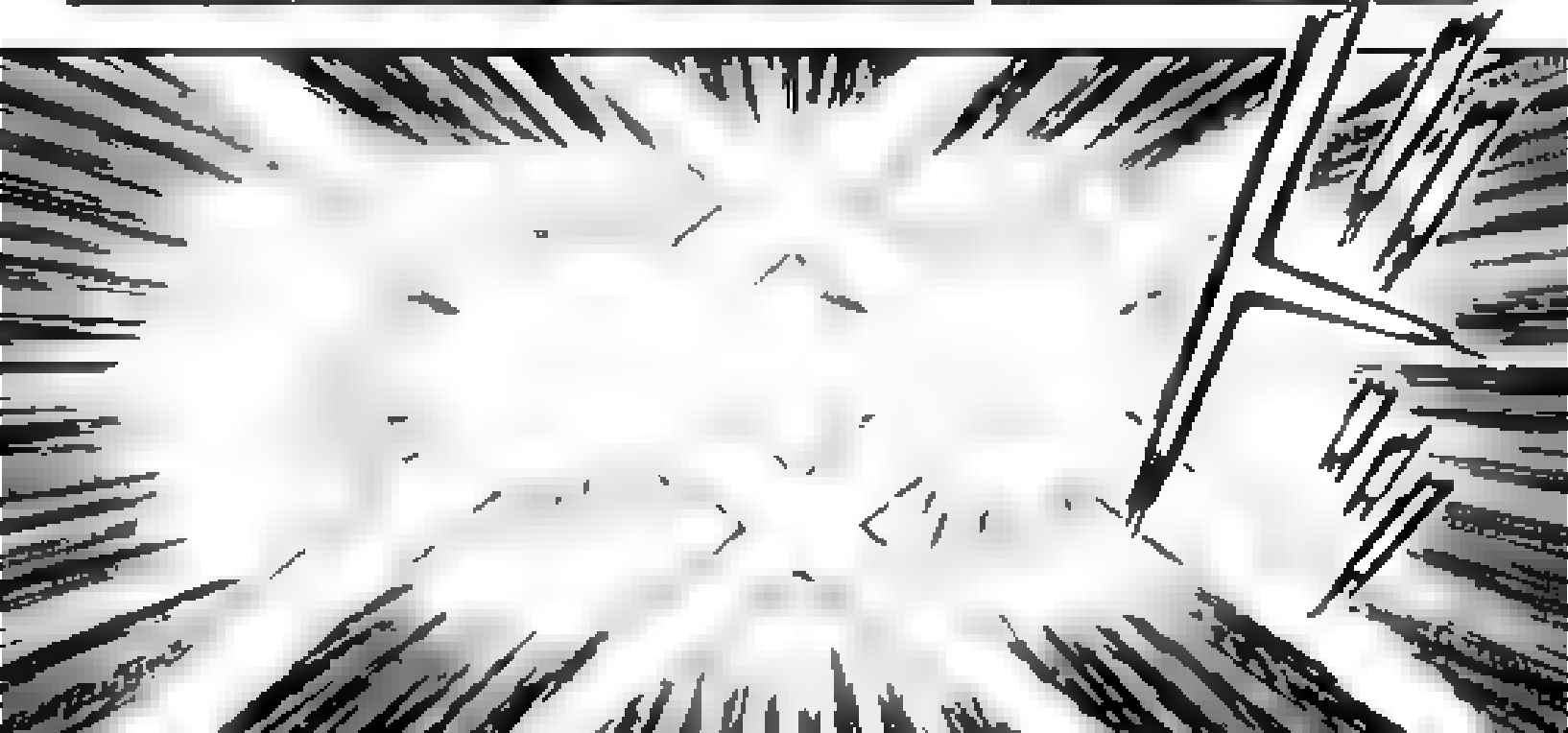
LEFT
WIPST
IN





THE EVA HAS
FORCED
OPEN
THE
ANGELS
A T
FIELD

MY
GOD





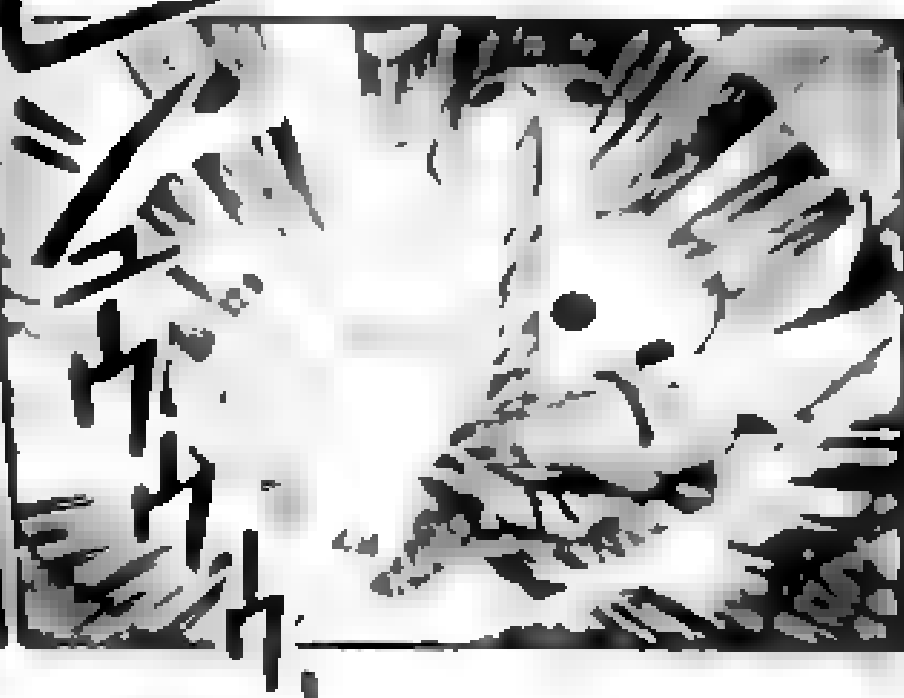




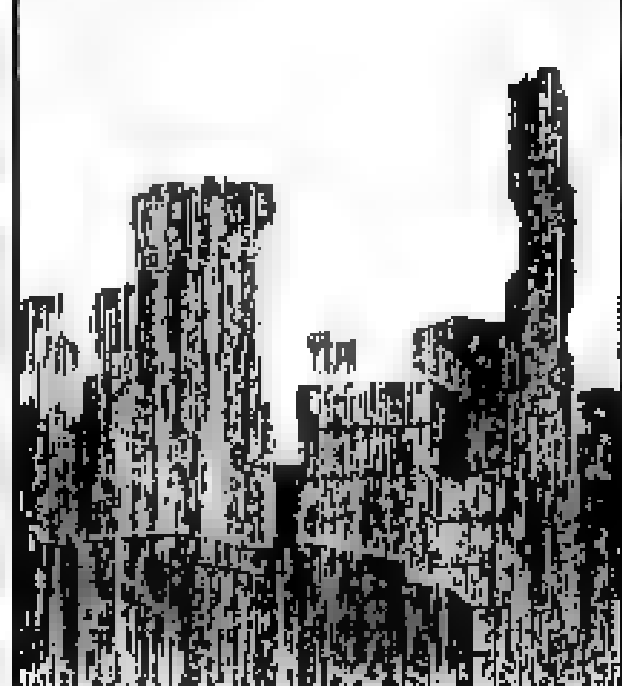
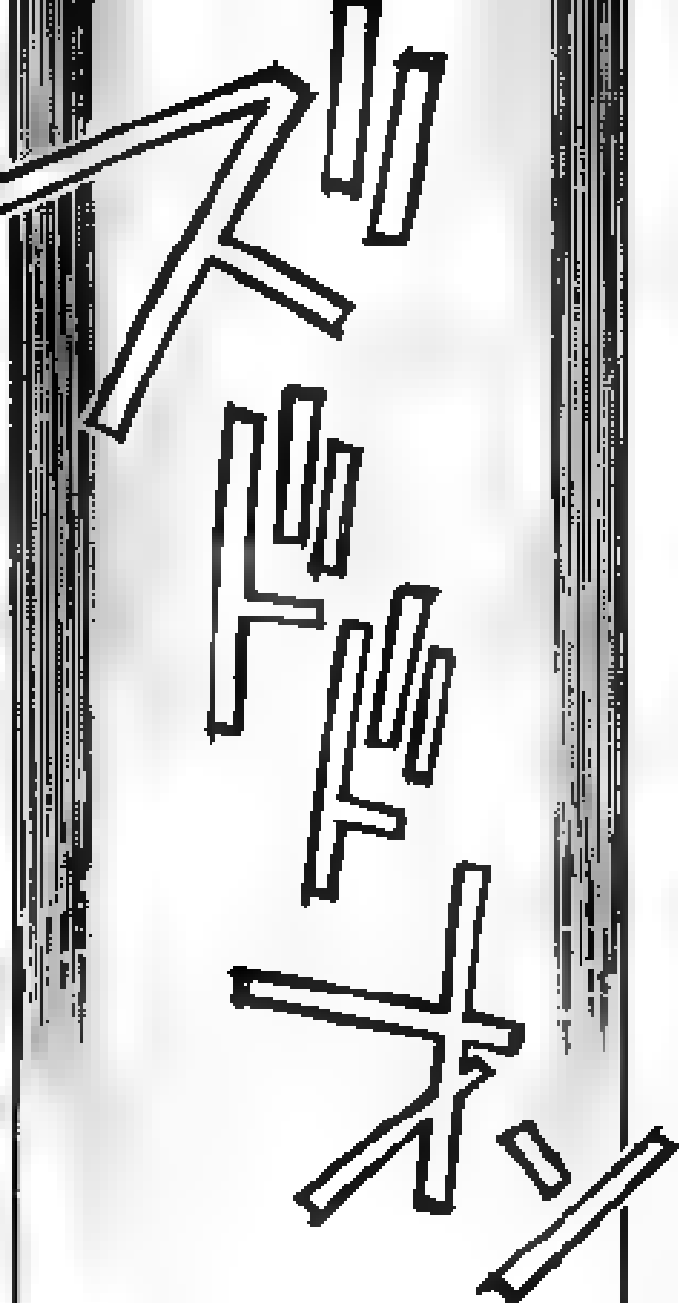
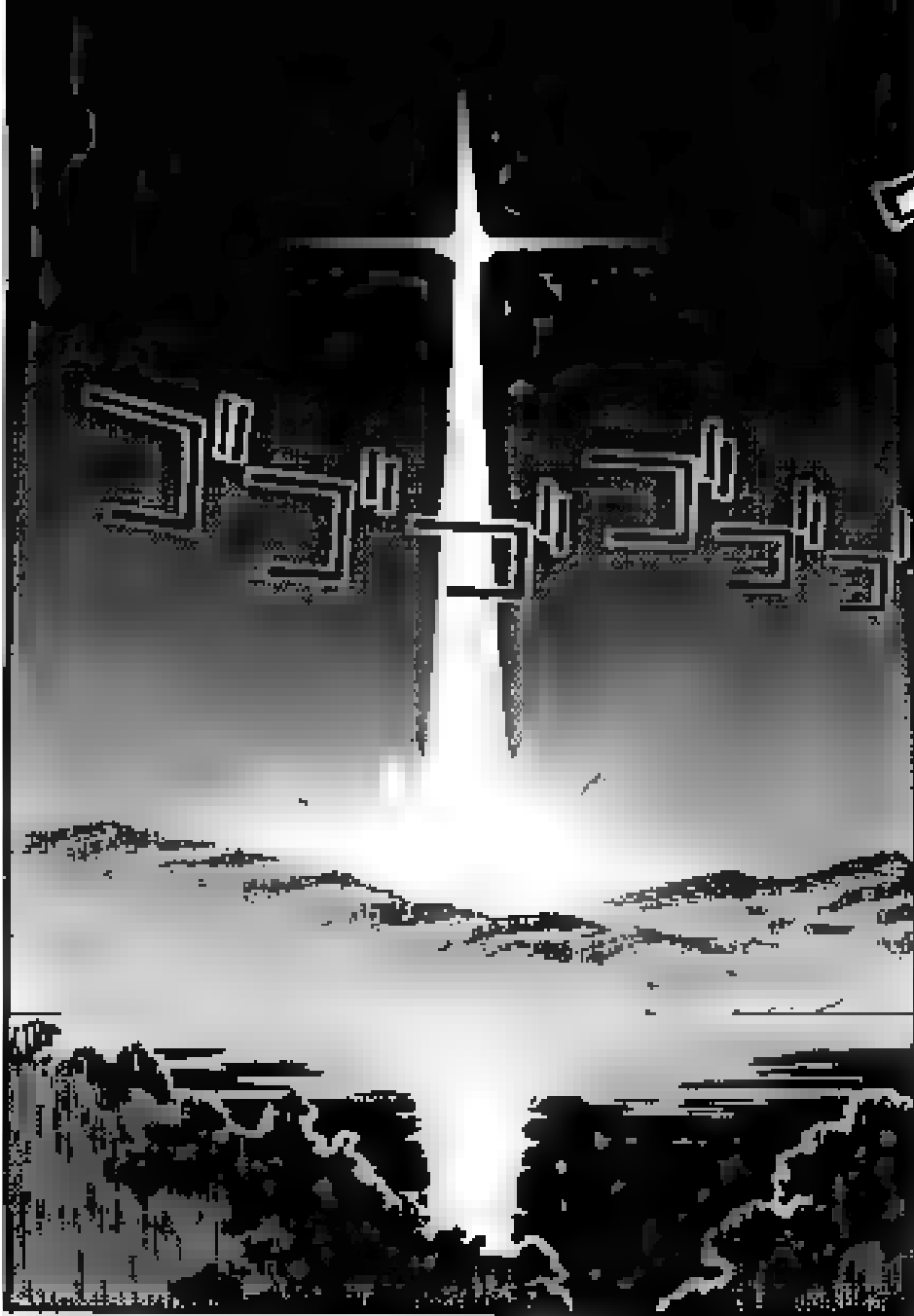


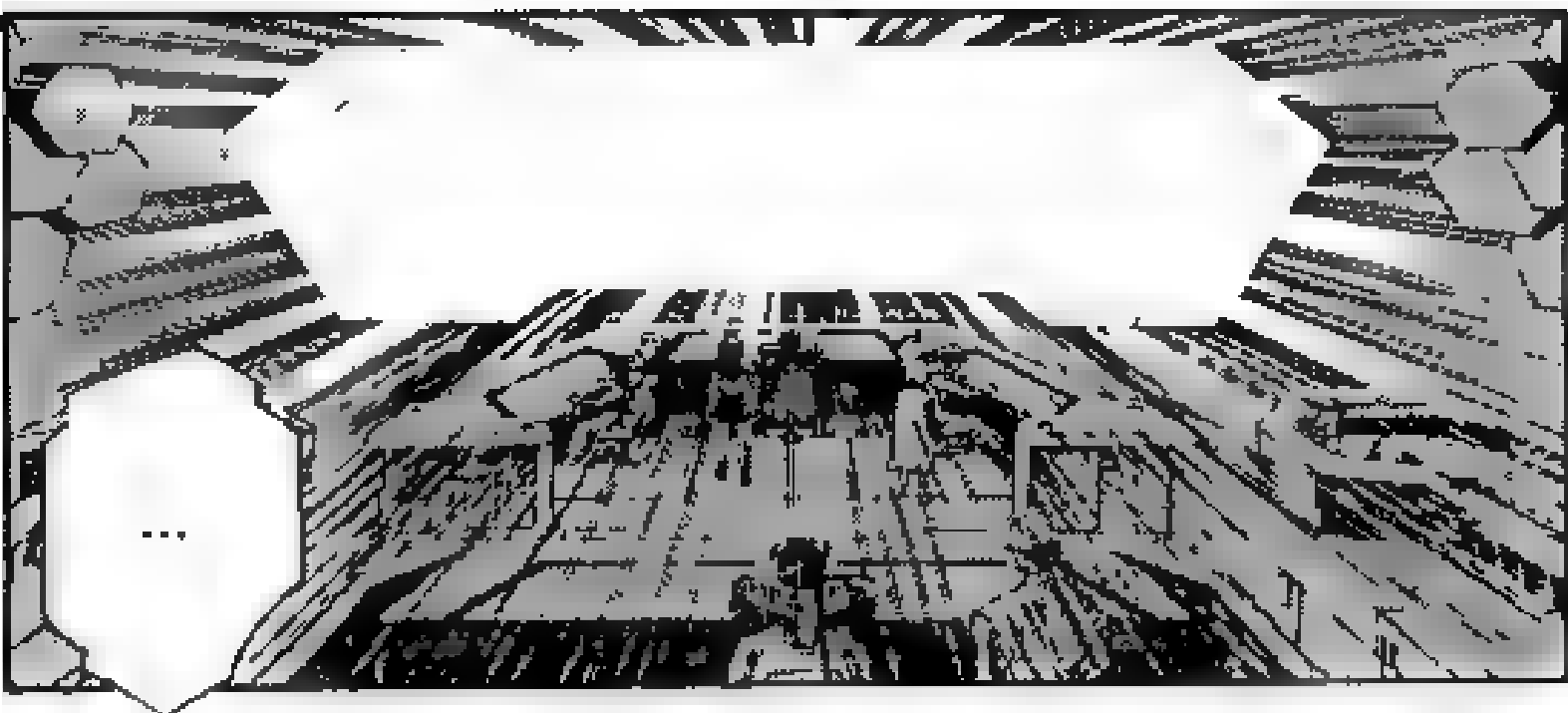




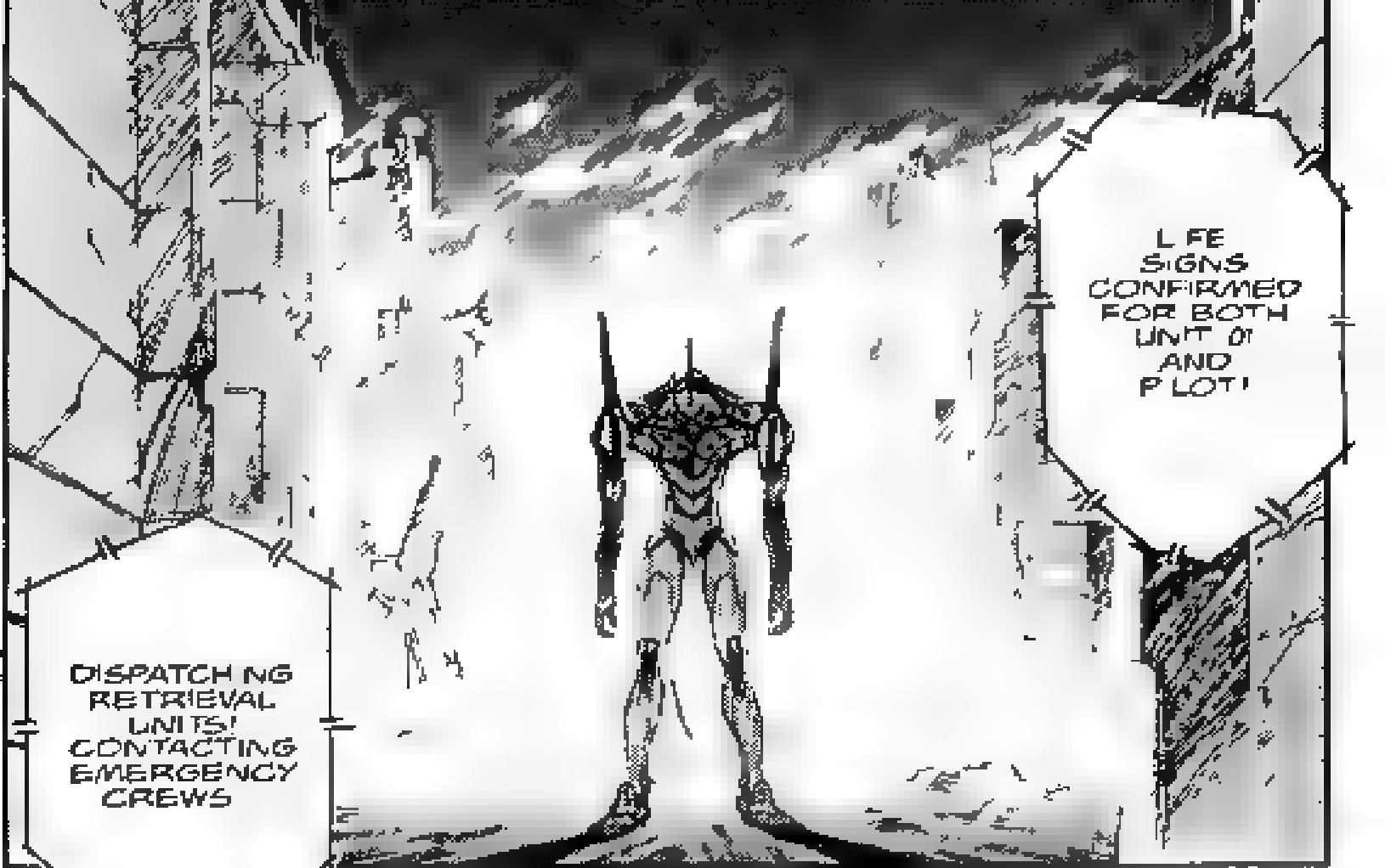






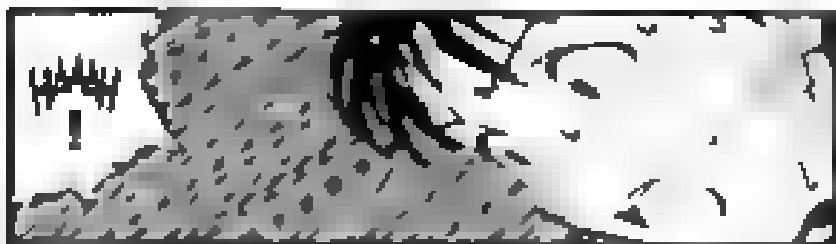






NEON
GENESIS
EVANGELION
STAGE 6:
L'CRY.

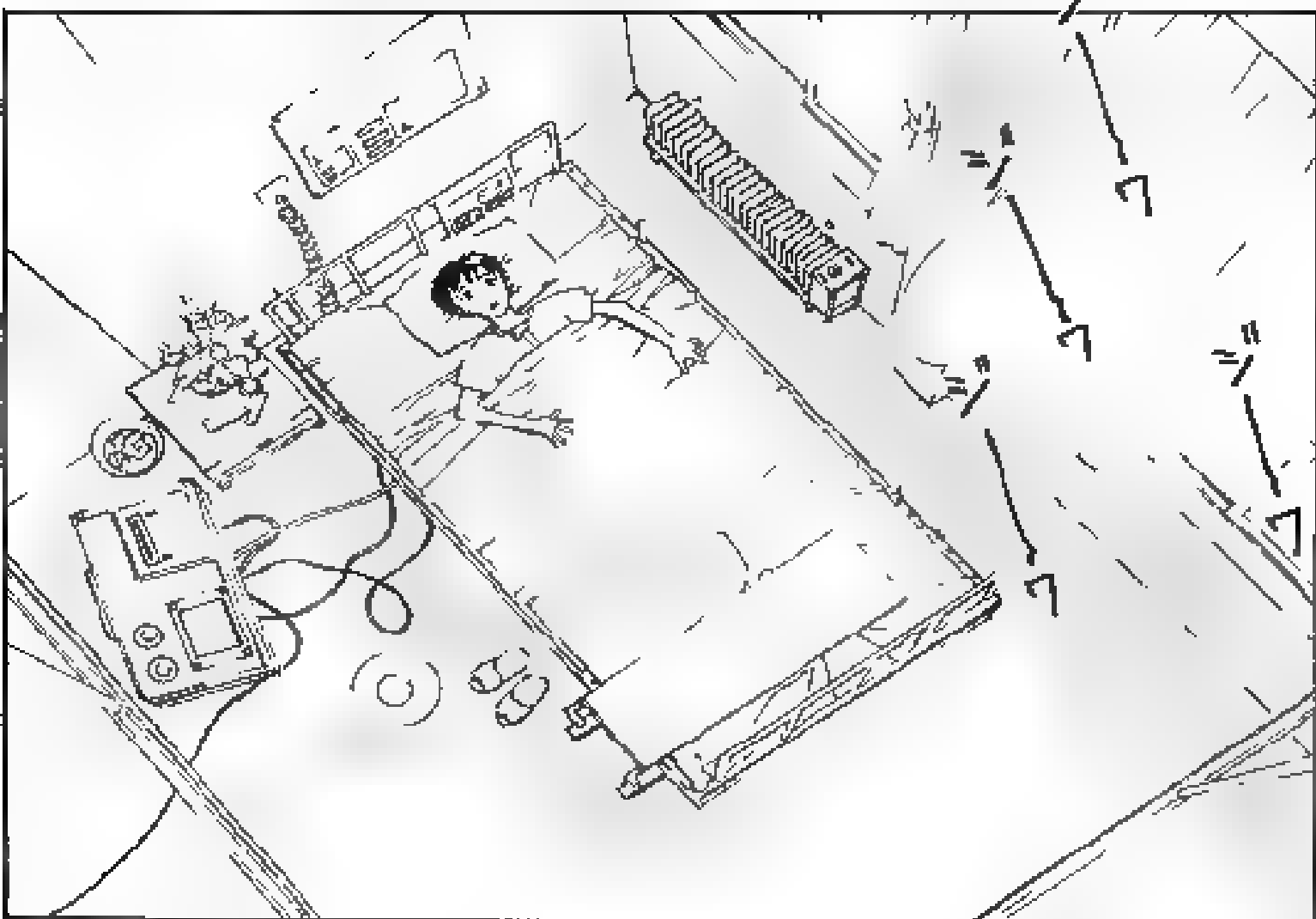
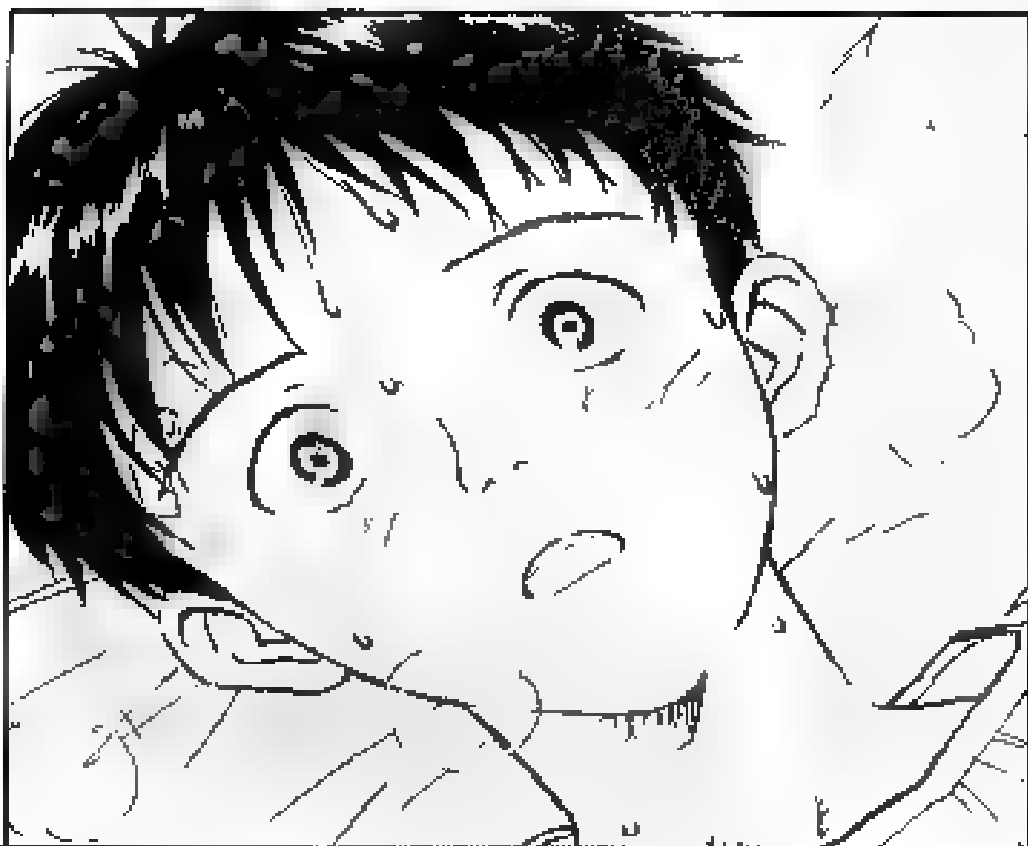


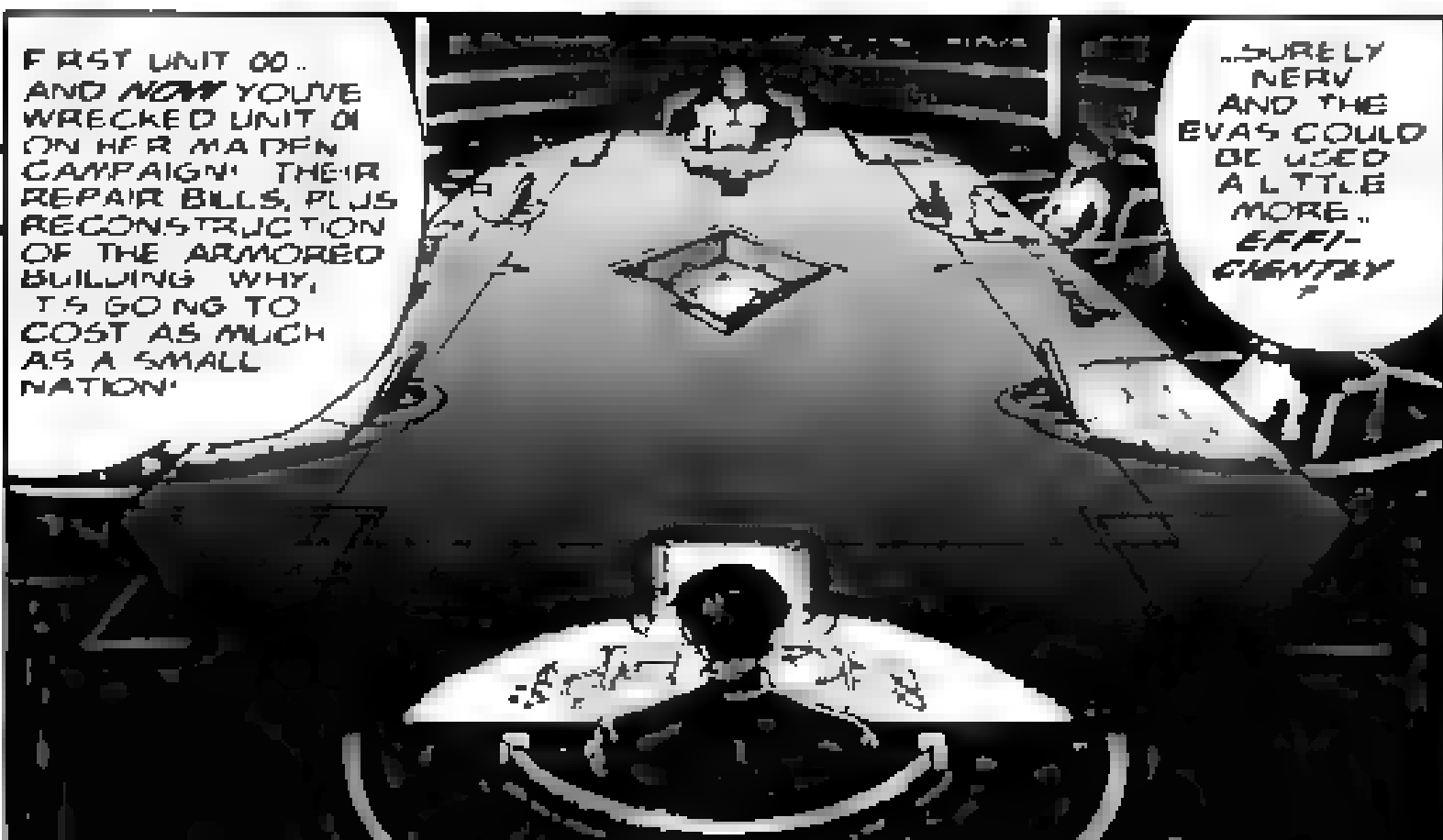
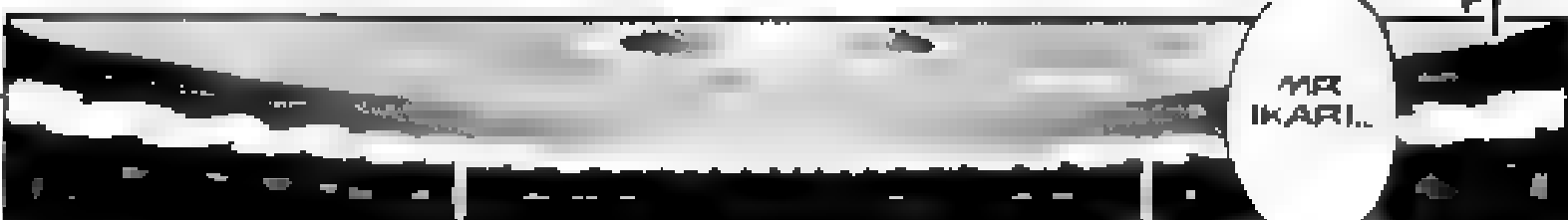
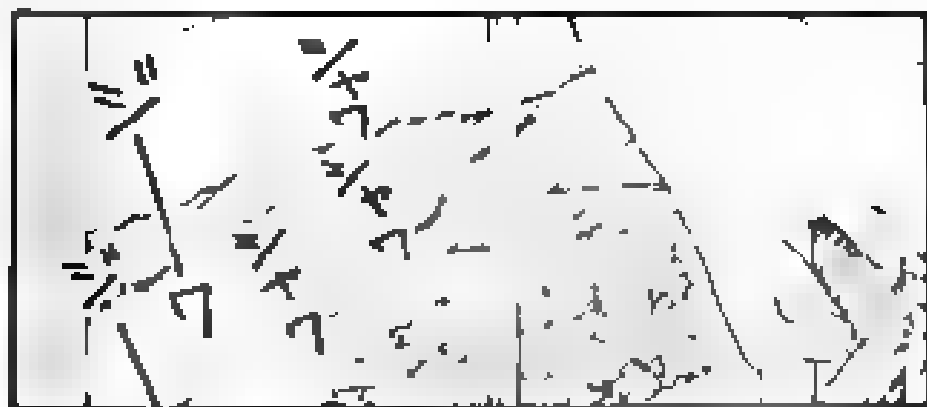




EE
EE
EE
EE
!









WHAT ABOUT...



NERV AND THE EVAS ARE *NOT* YOUR ONLY CONCERNS'



YOUR *PRIMARY* OBLIGATIONS ARE BEING FORGOTTEN WHILE THESE *PET PROJECTS* OF YOURS BANKRUPT US!



TO US, *THIS* PROJECT -- ABOVE ALL OTHERS -- REPRESENTS OUR GREATEST HOPE IN THESE DESPERATE TIMES! WHERE ARE YOUR *PRIORITIES*?

TOP SECRET INSTRUMENTALITY PROJECT

U.N. AGENCY SUPREME EXECUTIVE BOARD

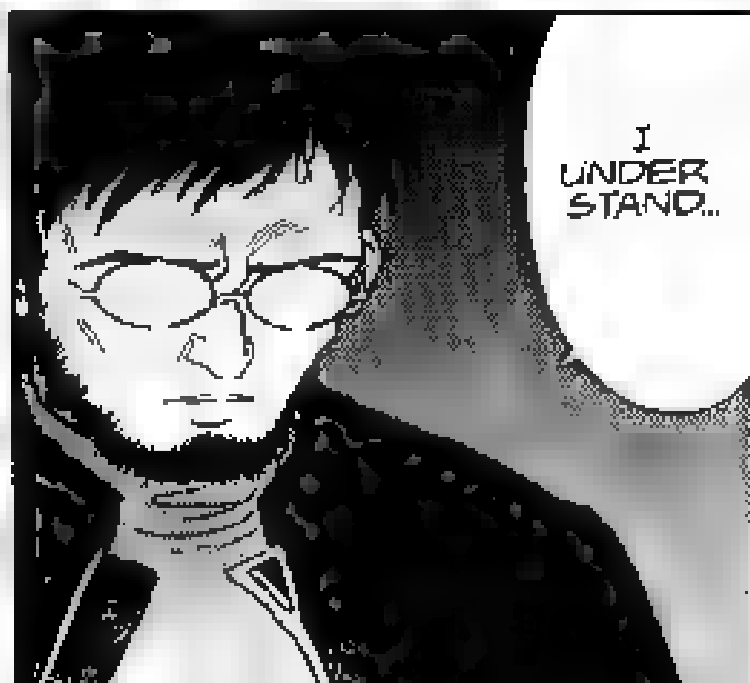
17TH INTERIM REPORT

INSTRUMENTALITY PROJECT COMMITTEE
JIM CLARK'S DUTY/WORK
COMPENDIUM

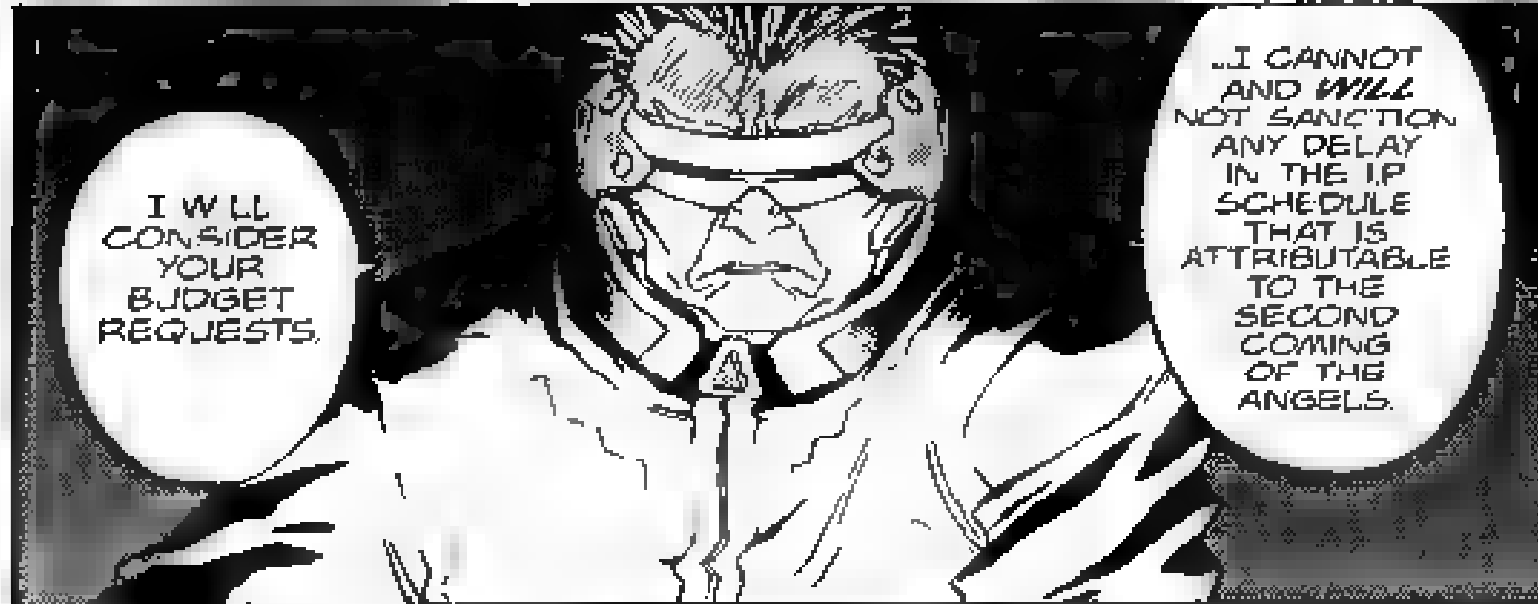
THE *INSTRUMENTALITY* PROJECT
EH?



IN ANY CASE...

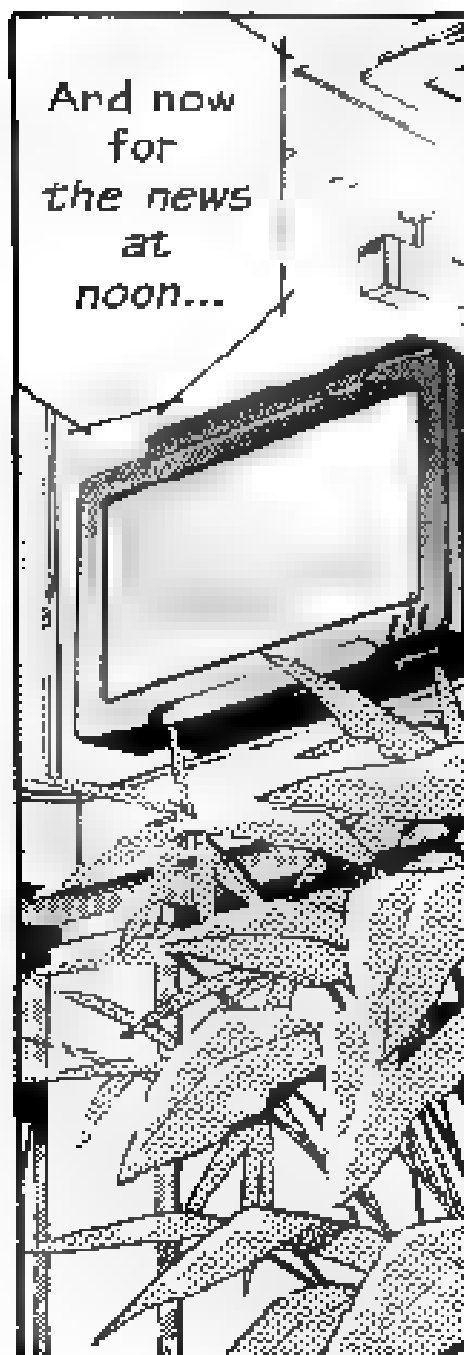


I UNDERSTAND...



I WILL
CONSIDER
YOUR
BUDGET
REQUESTS.

..I CANNOT
AND *WILL*
NOT SANCTION
ANY DELAY
IN THE IP
SCHEDULE
THAT IS
ATTRIBUTABLE
TO THE
SECOND
COMING
OF THE
ANGELS.



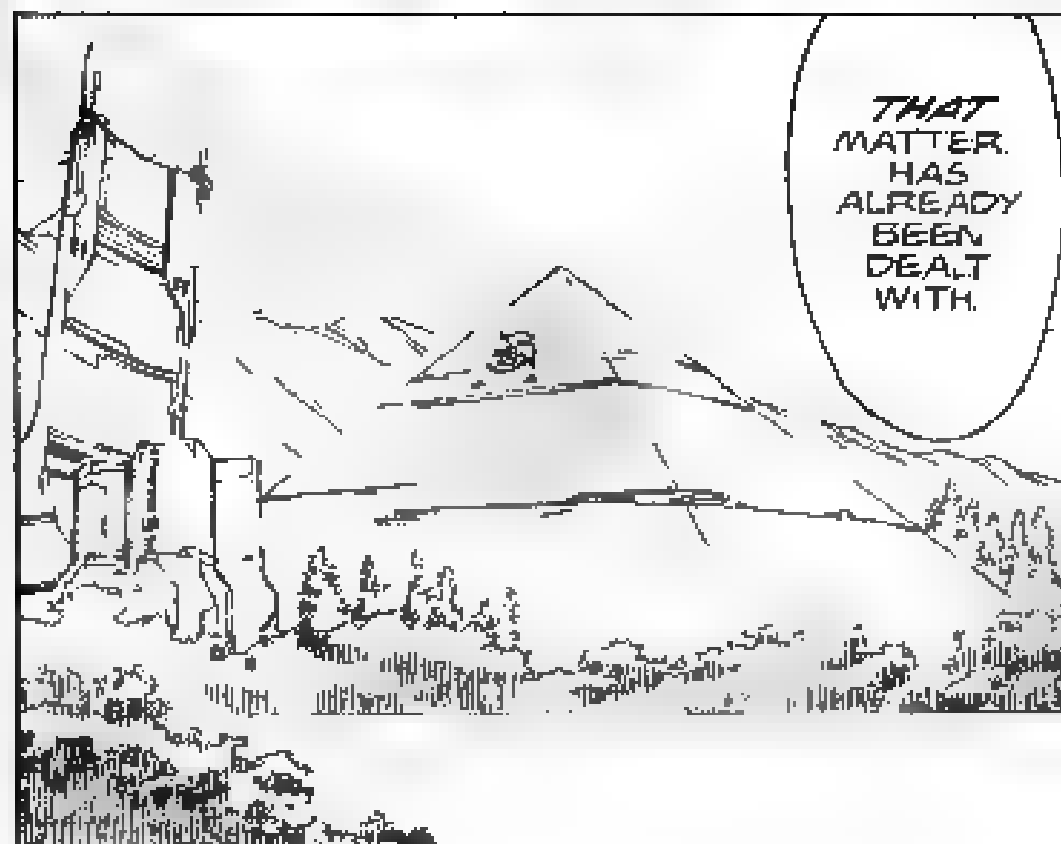
And now
for
the news
at
noon...



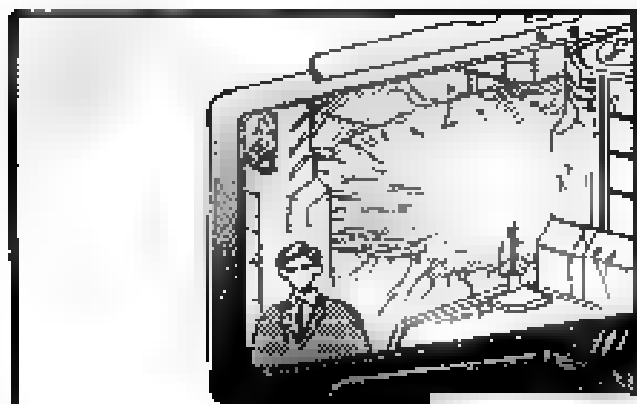
NO
NEED
FOR
CON-
CERN.



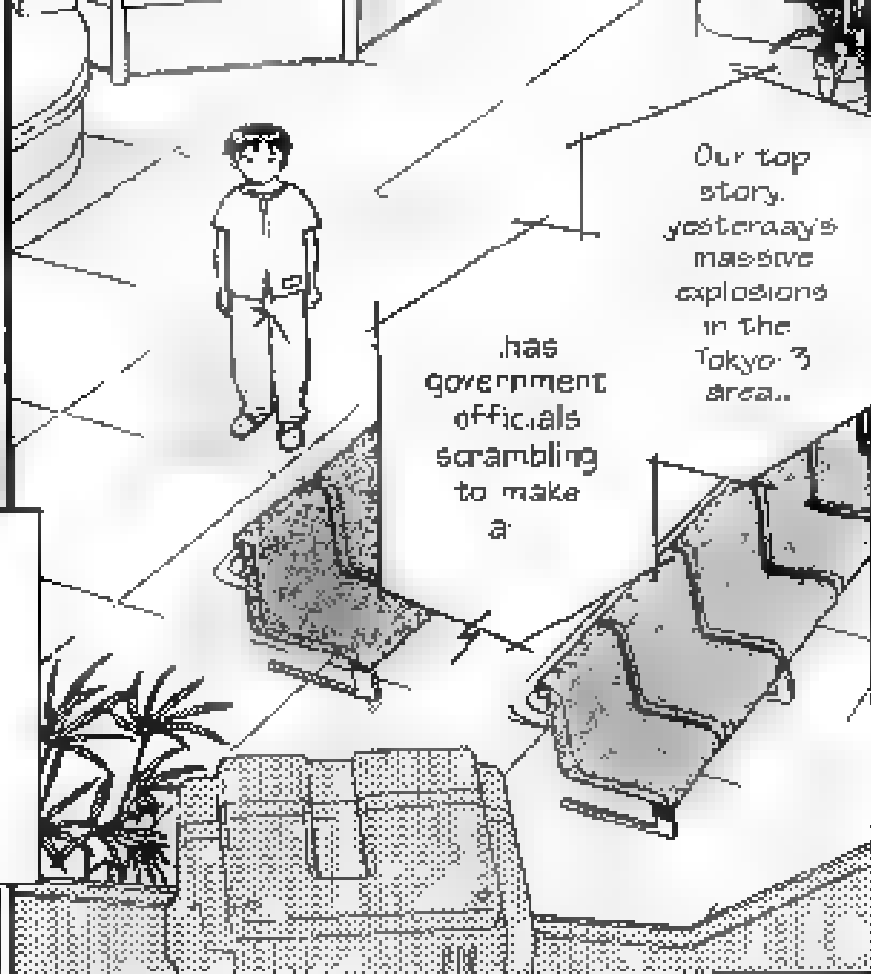
NOW
HOW
IS THE
INTEL
OF PRO-
GRESSING
?



THAT
MATTER.
HAS
ALREADY
BEEN
DEALT
WITH.



They haven't said a single word about Eva or the Angel.



has government officials scrambling to make a

Our top story, yesterday's massive explosions in the Tokyo-3 area..



Did really battle that thing...?

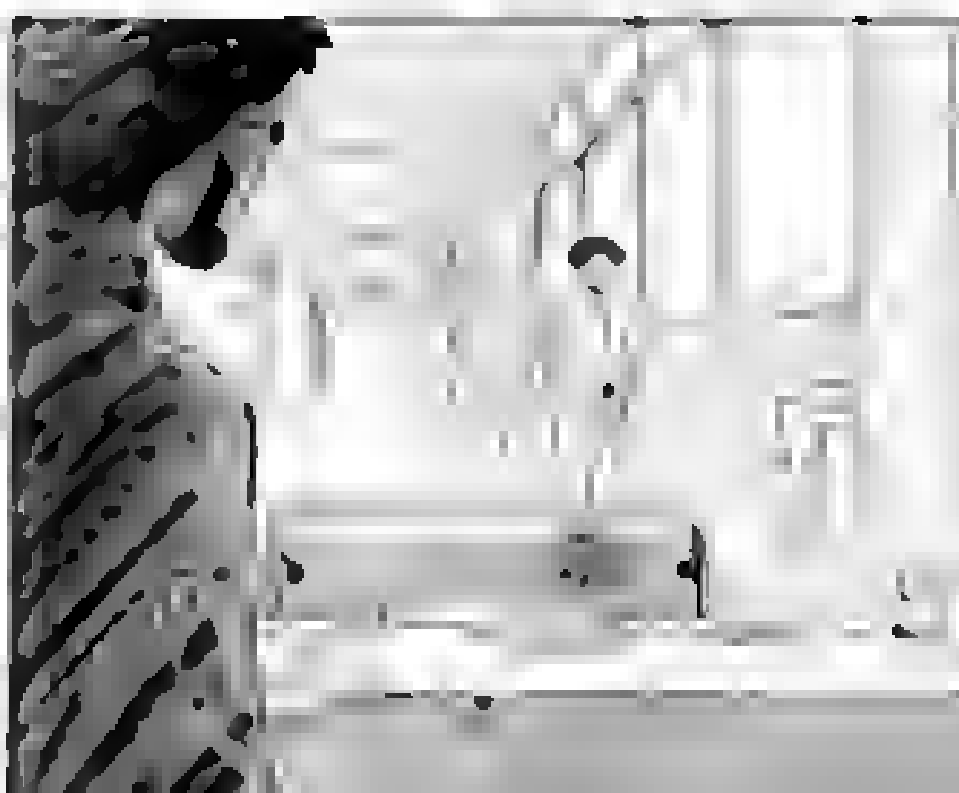
Did I really climb into the Eva?



Was all that..

a dream as well?









SURE.



HQ'S GOT IT
ALL SET UP
YOU'RE RATED
PRIVATE
QUARTERS.

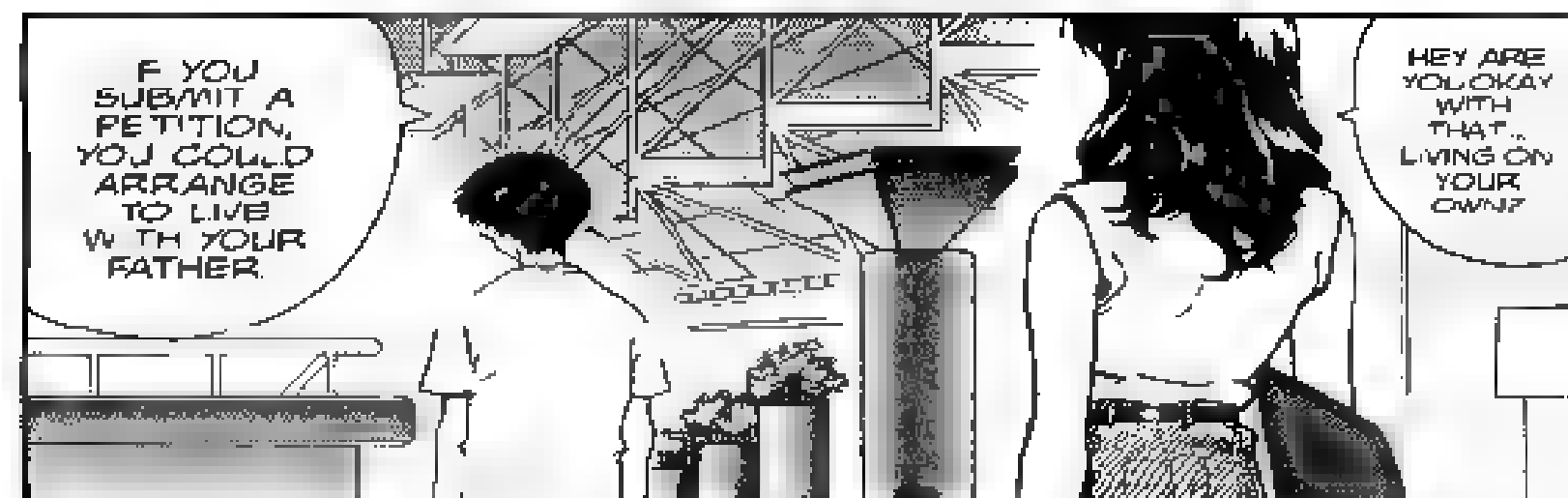
I CAN
TAKE
YOU TO
YOUR PLACE



I HEARD
YOU
WERE
FEELING
OKAY..

...I'M
GLAD,
SHINJI.

YEAH.
WELL...



IF YOU
SUBMIT A
PETITION,
YOU COULD
ARRANGE
TO LIVE
WITH YOUR
FATHER.

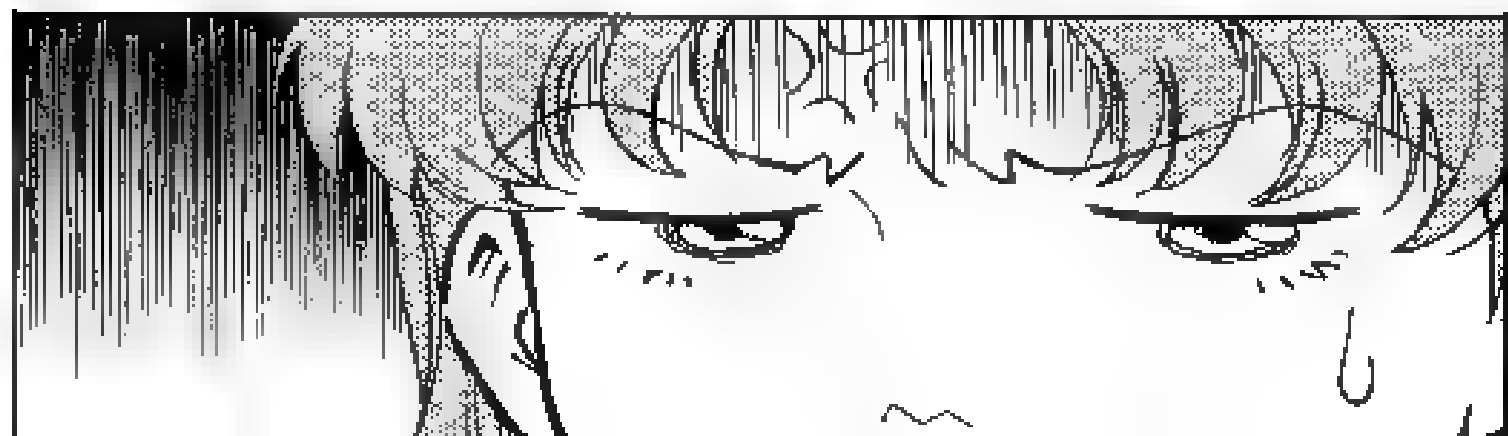
HEY ARE
YOU OKAY
WITH
THAT...
LIVING ON
YOUR
OWN?

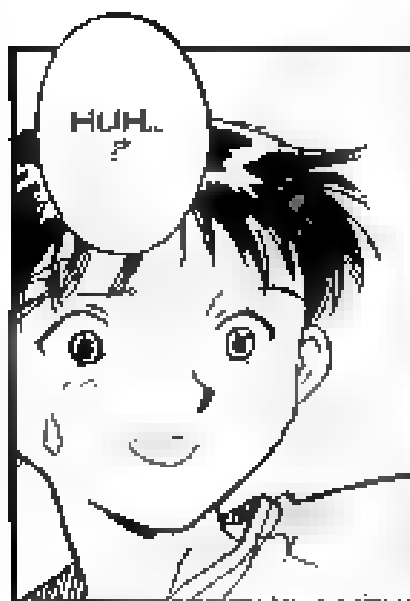


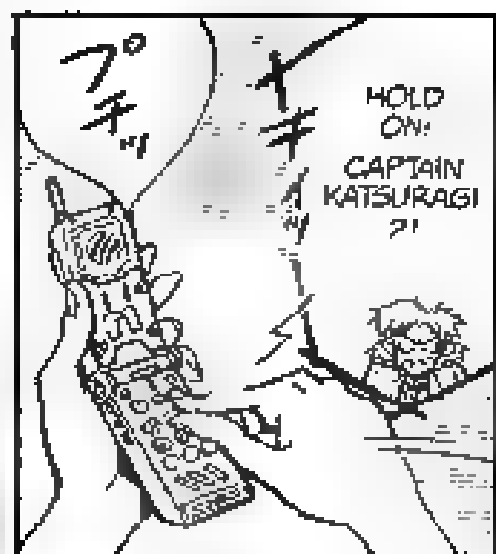
AND MY
FATHER -
I DON'T
THINK HE
WANTS ME
AROUND.

I
GUESS
I FEEL
MORE
AT
EASE
ALONE

NAH..
THAT'S
ALL
RIGHT





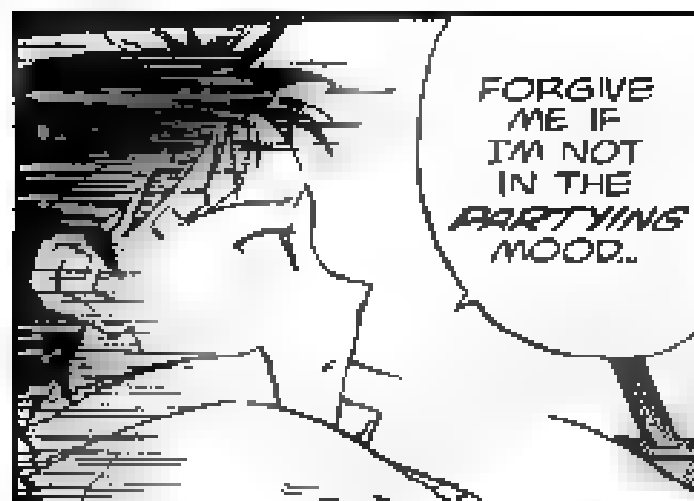




WHAT
PART OF
"COM-
MANDING
OFFICER"
DON'T YOU
UNDER-
STAND?



HA, HA,
HA,
HA, HA!
TODAY
WE'RE
GONNA
PARTY!



FORGIVE
ME IF
I'M NOT
IN THE
PARTYING
MOOD..



A
WELCOMING
PARTY FOR
MY NEW
HOUSEMATE,
OF
COURSE!

"PARTY"
WHAT'S
THERE TO
PARTY
ABOUT?

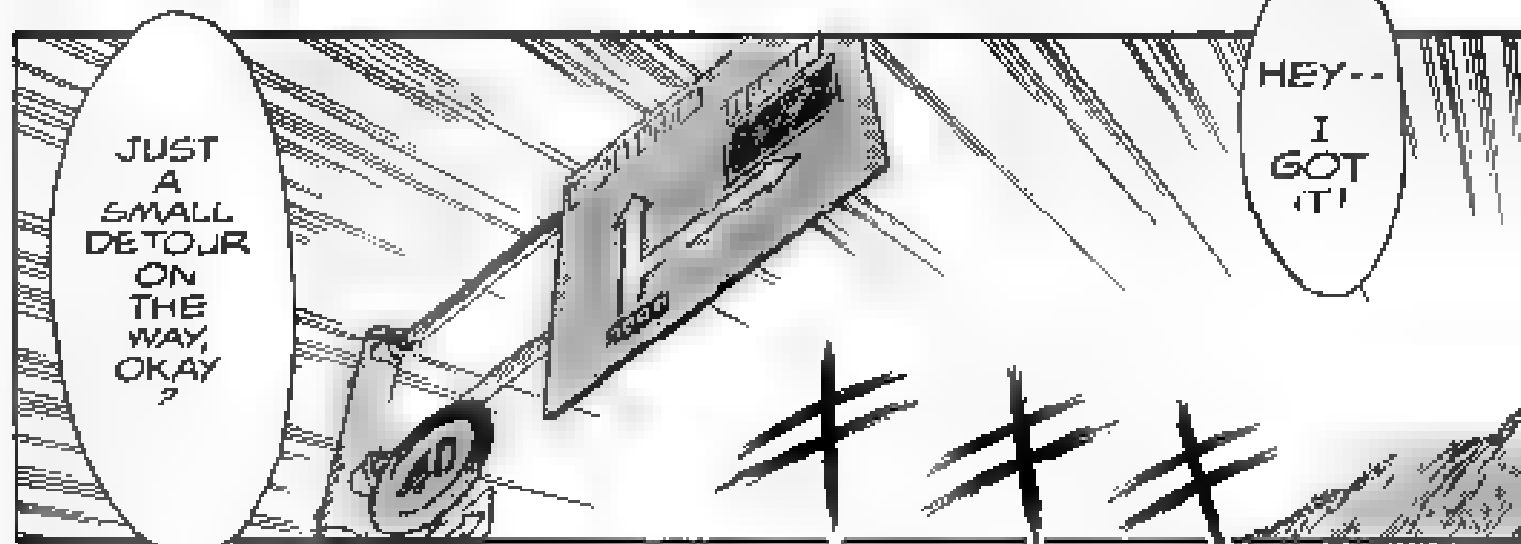


WHAT
ARE YOU
ALL HUFFY
AND
SULKY
ABOUT
NOW?

GEEZ
!

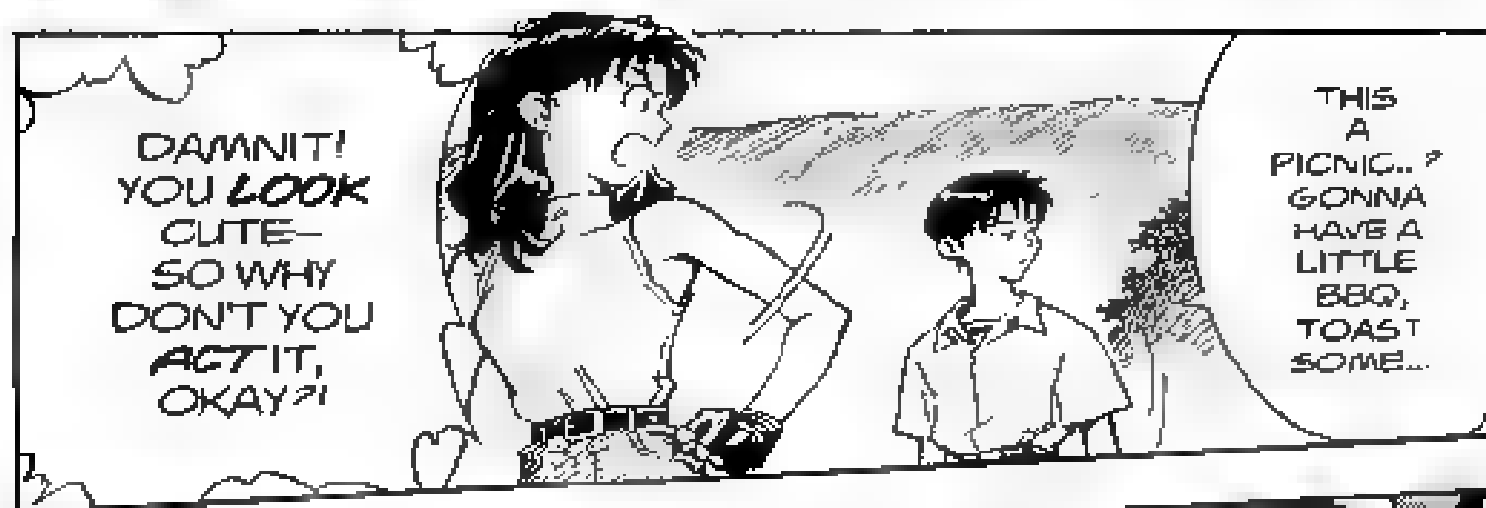


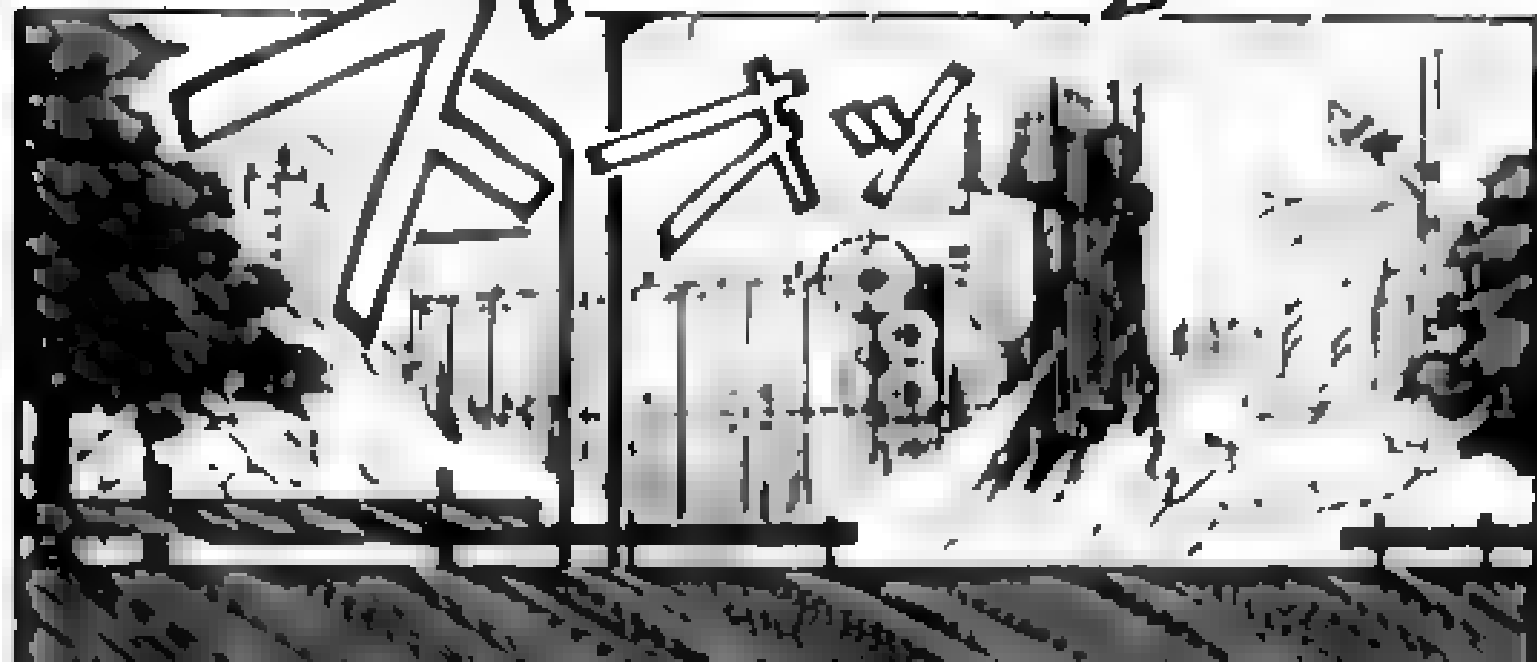
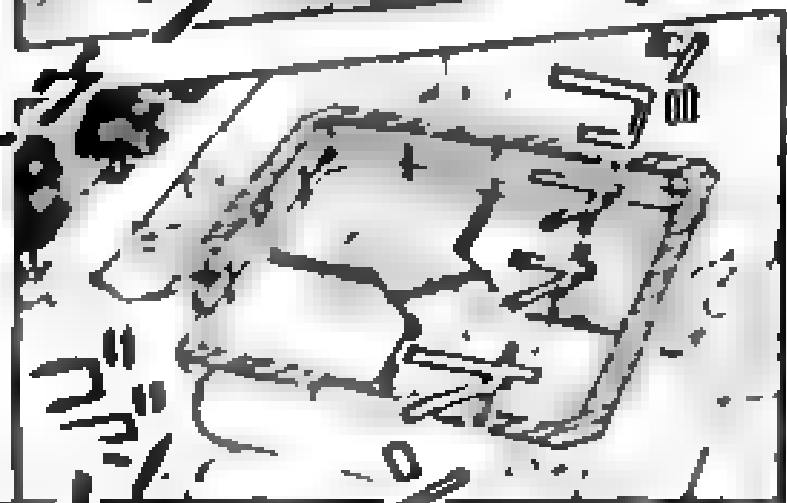
NOTH
ING..

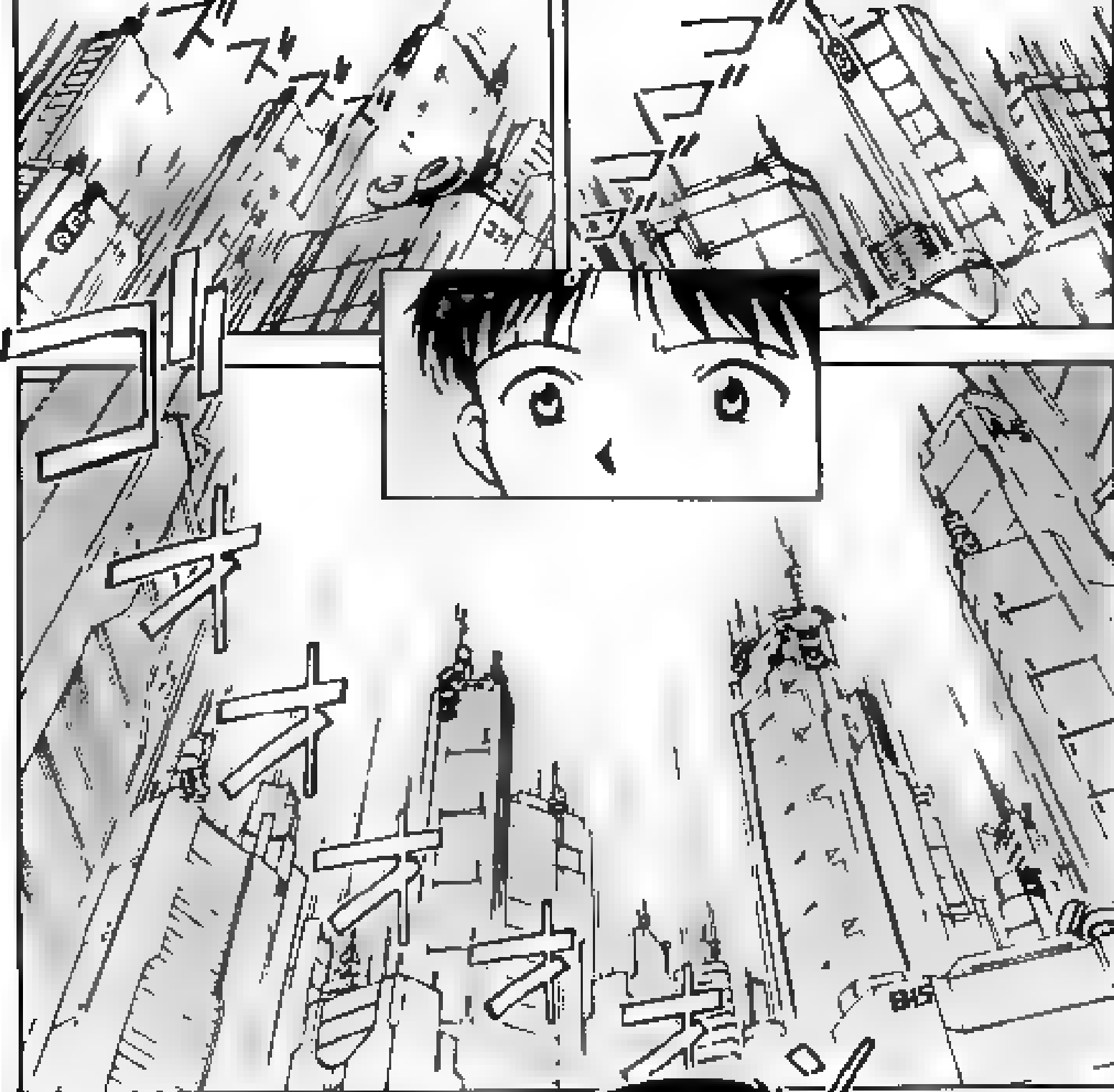


JUST
A
SMALL
DETOUR
ON THE
WAY,
OKAY
?

HEY--
I
GOT
IT!







THE
BUILDINGS
ARE RISING
FROM THE
GROUND.

WHOA...





SURE I
BOARD-
ED
THE
EVA

BUT I
WASN'T
TO "SAVE
HUMANITY"
...OR EVEN
TO
PROTECT
THAT
GIRL...
IT WAS...



I-I
WASN'T
AS
HEROIC
AS YOU
MAKE IT
SOUND

BUT
IT--



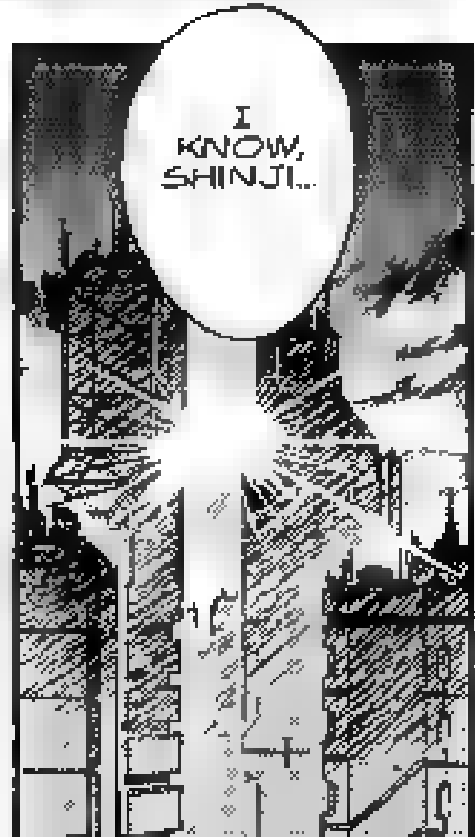
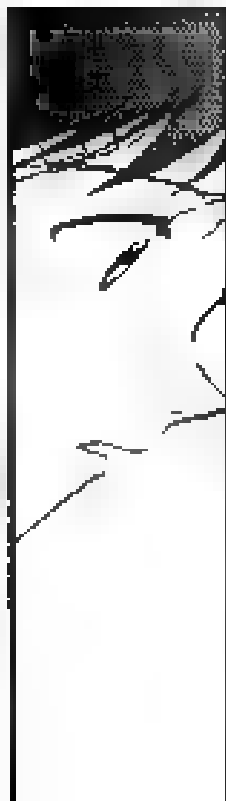
MORE
THAN
THAT..

THE
CITY
YOU
DEFENDED

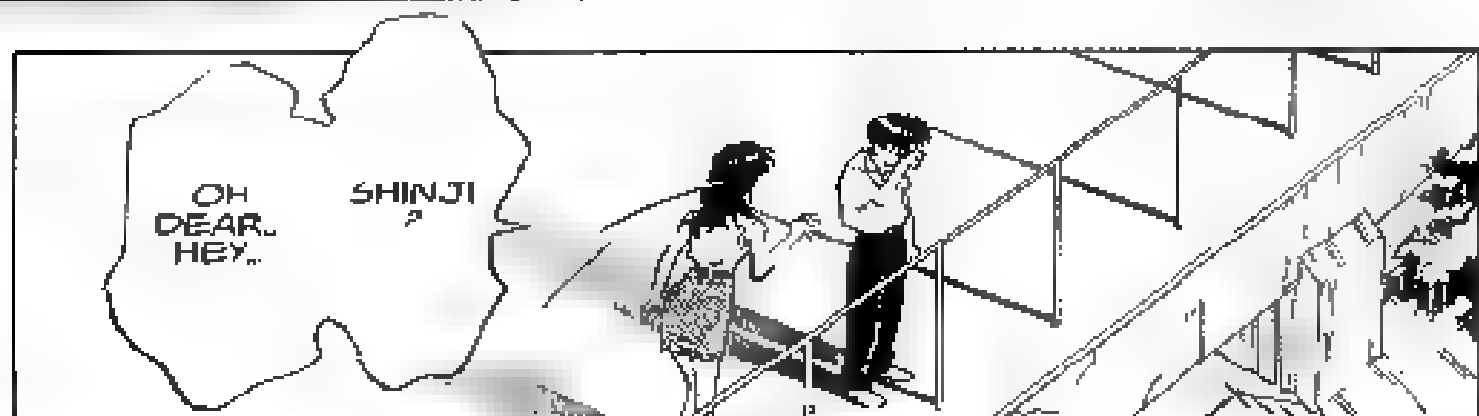
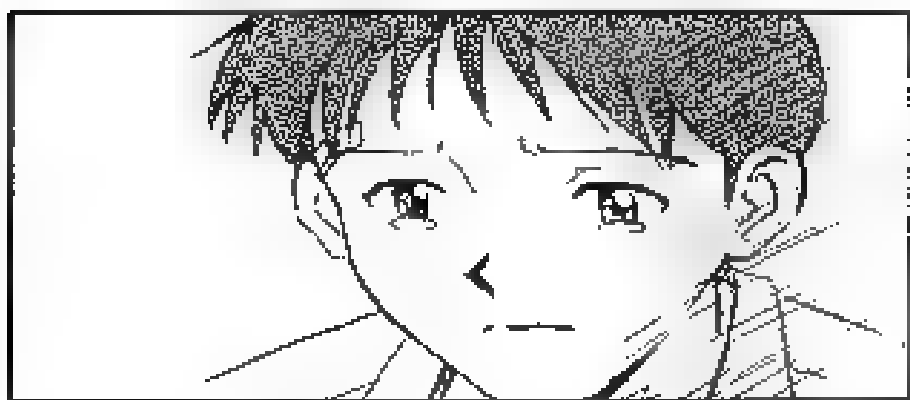
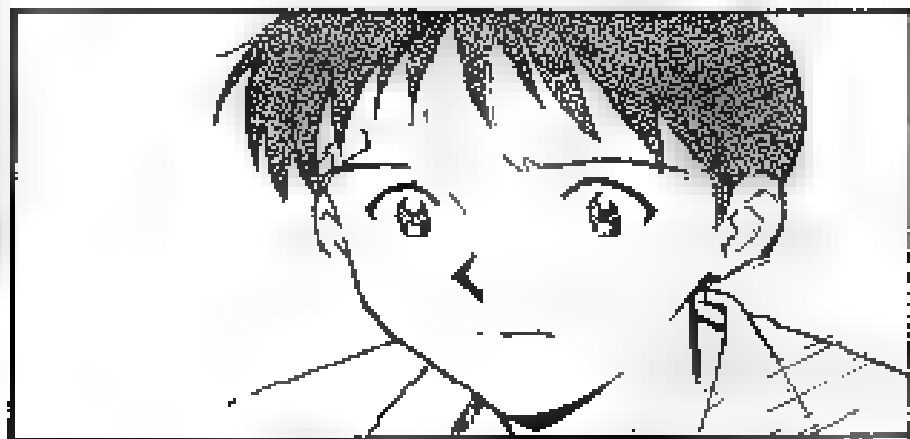


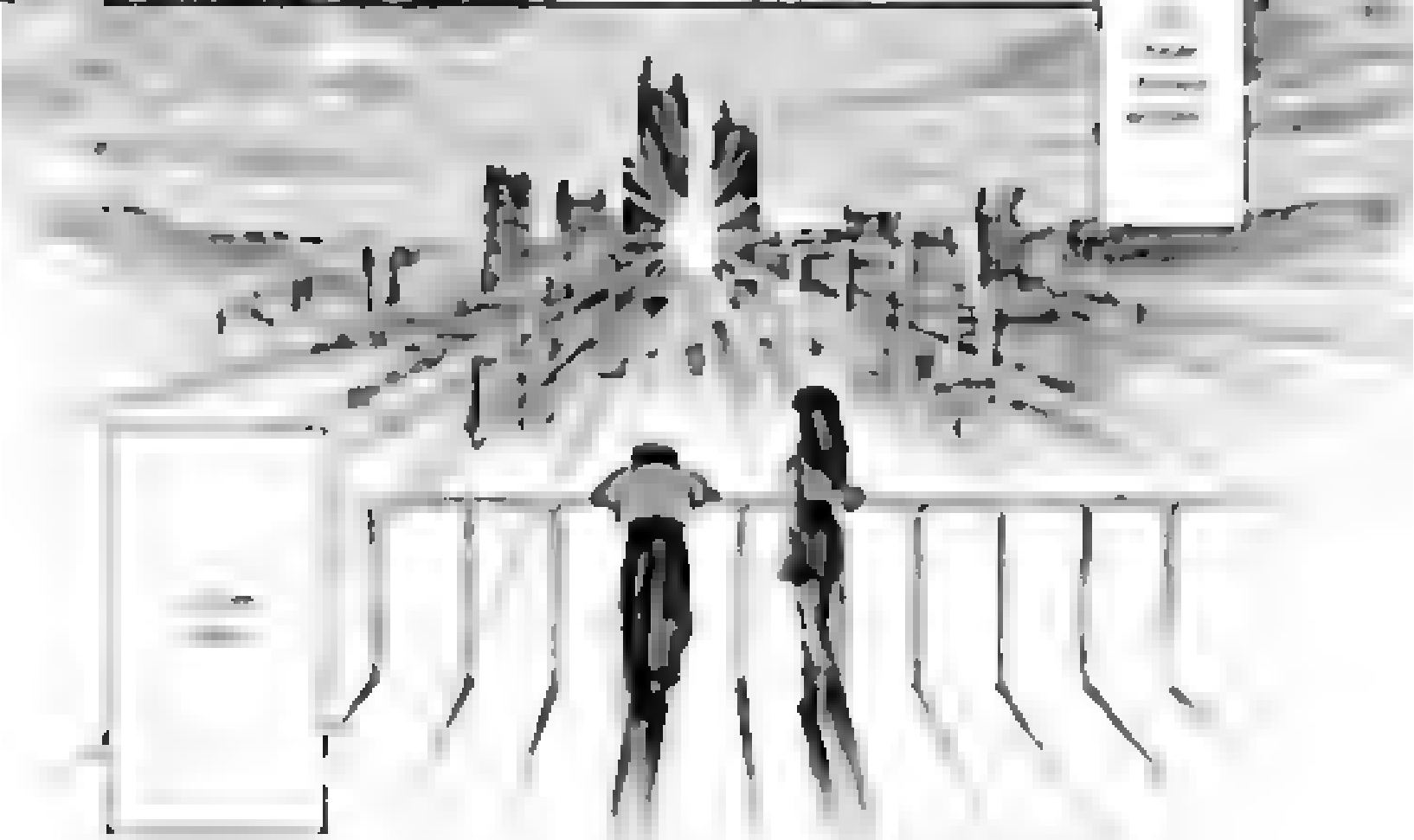
BUT NO
MATTER
WHAT
YOUR
MOTIVES
WERE,
YOU DID
WELL.

YOU
SHOULD
HAVE MORE
CONF'DENCE
IN
YOURSELF



I
KNOW,
SHINJI..





EVANGELION, VOLUME 1 - END -

YOSHIYUKI SADAMOTO



On the floor of the midbrain is the ventral segmental system that neurobiologists call region A10. Cells soaked in dopamine, certain emotions are processed here, such as the thoughts of two lovers, or of a parent and child.

It is the synchronization of the threads and bundles of A10 that splice pilot and Eva together to become one entity, to fight.

In other words, the power of love drives this weapon of mass destruction. Well, what a simple and corny and emotional and wonderful story.

I wonder: would I be able to pilot these same Evangelions that I draw? Ah, it would go berserk, then?

HIDEAK

Both are greatly afraid of being hurt

Both people are unsuitable—they lack that positive attitude—to be what others would call heroes of a story. Nevertheless they are the heroes of this story.

They say: To live is to change.

I started this production with the wish that once the production was complete, the world and the heroes would change.

That was my true desire.

I tried to include everything of myself in *Neon Genesis Evangelion*—

—myself: a broken man who could do nothing for four years; a man who ran away for four years, one who was simply not dead.

Then, one thought—

"You can't run away"

came to me, and I returned to this production.

My only thought in making this was to burn my feelings into film.

I know my behavior was thoughtless, troublesome, and arrogant—but I tried.

I don't know what the result will be.

I don't know what will happen to Shinji, Misato or Rei. I don't know where life will take them.

Because I don't know where life is taking the staff of the production.

I feel that I am being irresponsible.

But-but it's only natural that we should synchronize ourselves with the world within the production.

I've taken on a risk.

"It's just an imitation."

And for now, this is all I can write to explain.

But perhaps our "originals" lie somewhere out there.

July 17, 1995.

[in the studio (a cloudy, rainy day).]

P.S. By the way: I took Shinji's name from a friend of mine. Ritsuko's was from another friend in middle school. Misato's came from the heroine of a manga. I borrowed from everywhere. Even names that have no bearing on anything actually came from the countless rules that govern these things. It might be fun if someone with a little free time could research them.



KIANNNO

“WHAT WERE WE TRYING TO MAKE HERE?”

A QUESTION ASKED PRIOR TO THE PREMIERE OF
THE *NEON GENESIS EVANGELION* ANIMATED SERIES



The year 2015.

A world where fifteen years before, over half the human population perished.

A world that has been miraculously revived in a material sense: production, distribution, and consumption all in order, so that even the convenience store shelves are now full again.

A world where people have become accustomed to the resurrection, yet still feel the end of the world awaits them.

A world with few children left to read it into any future.

A world where Japan saw the original Tokyo destroyed, discarded, and forgotten. A new capital, Tokyo-2, was built in Nagano Prefecture and left as a decoy while they built another new capital, a third city called Tokyo-3, and tried to make it safe from attack.

A world where entirely unknown entities called the “Angels” then come to ravage the cities. This is, roughly, the worldview of *Neon Genesis Evangelion*—one drenched in a vision of pessimism, one where the story begins only after all traces of hope have been removed.

And in that world, a fourteen-year-old boy shrinks from human contact.

And he tries to live in a closed world where his behavior dooms him, and he has abandoned the attempt to understand himself.

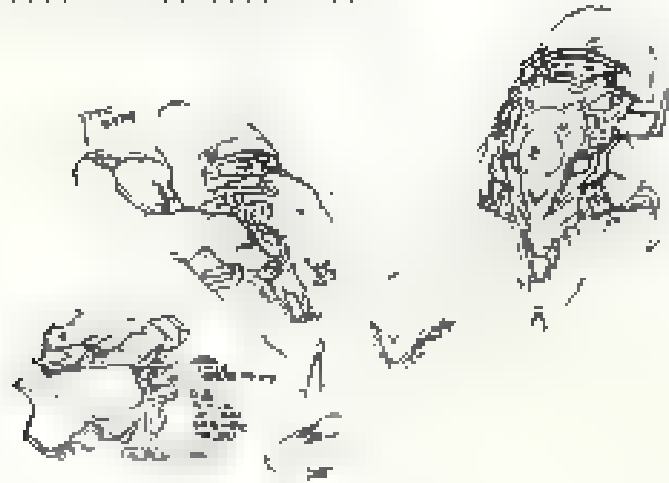
A cowardly young man who feels that his father has abandoned him and has convinced himself that he is a completely unnecessary person, so much so that he cannot even commit suicide.

There is also a woman, twenty-nine, who lives life so lightly as to barely allow the possibility of human touch.

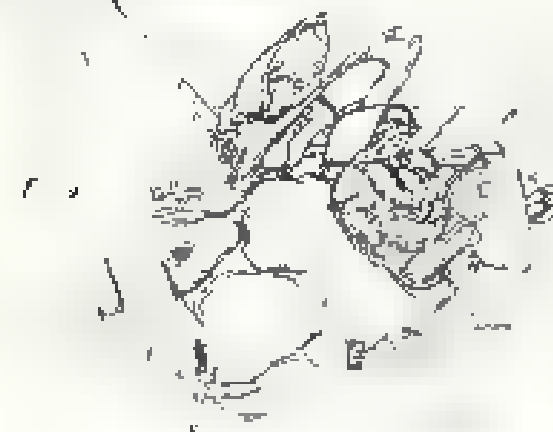
She protects herself by keeping relationships on the surface and by running away.

IKUTOYA

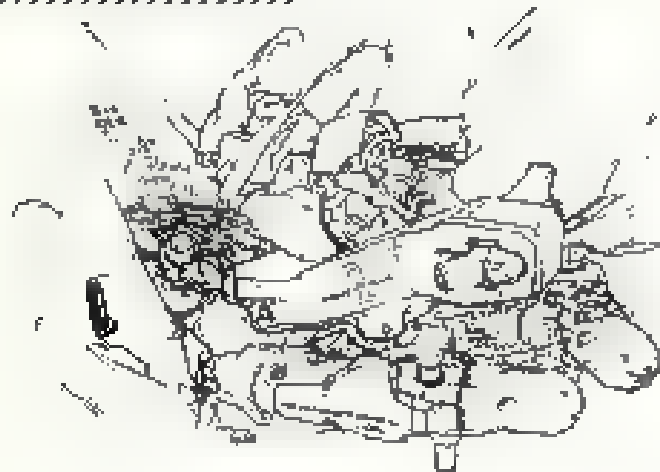
HEAD



BACK 1




BACK 2



MASHITA

THE DESIGN CONCEPT IS “ENORMOUS POWER RESTRAINED”

MECHA DESIGNER, *NEON GENESIS EVANGELION* ANIME



So how did the Evangelion wind up with that look?”

I figure that from now on, I will hear that question countless times. The director instructed me to make “the image of a demon.” A giant, just barely under the control of mankind, had the feeling I’d seen the image somewhere before. What I had in mind was the fairy tale *Gulliver’s Travels*: Enormous Power Restrained.

And I wonder if what I came up with was what the director was driving at. Or was I simply some unprepossessing unknown, leading a charmed existence? What I came up with was a giant that looks like a relief on a wall.

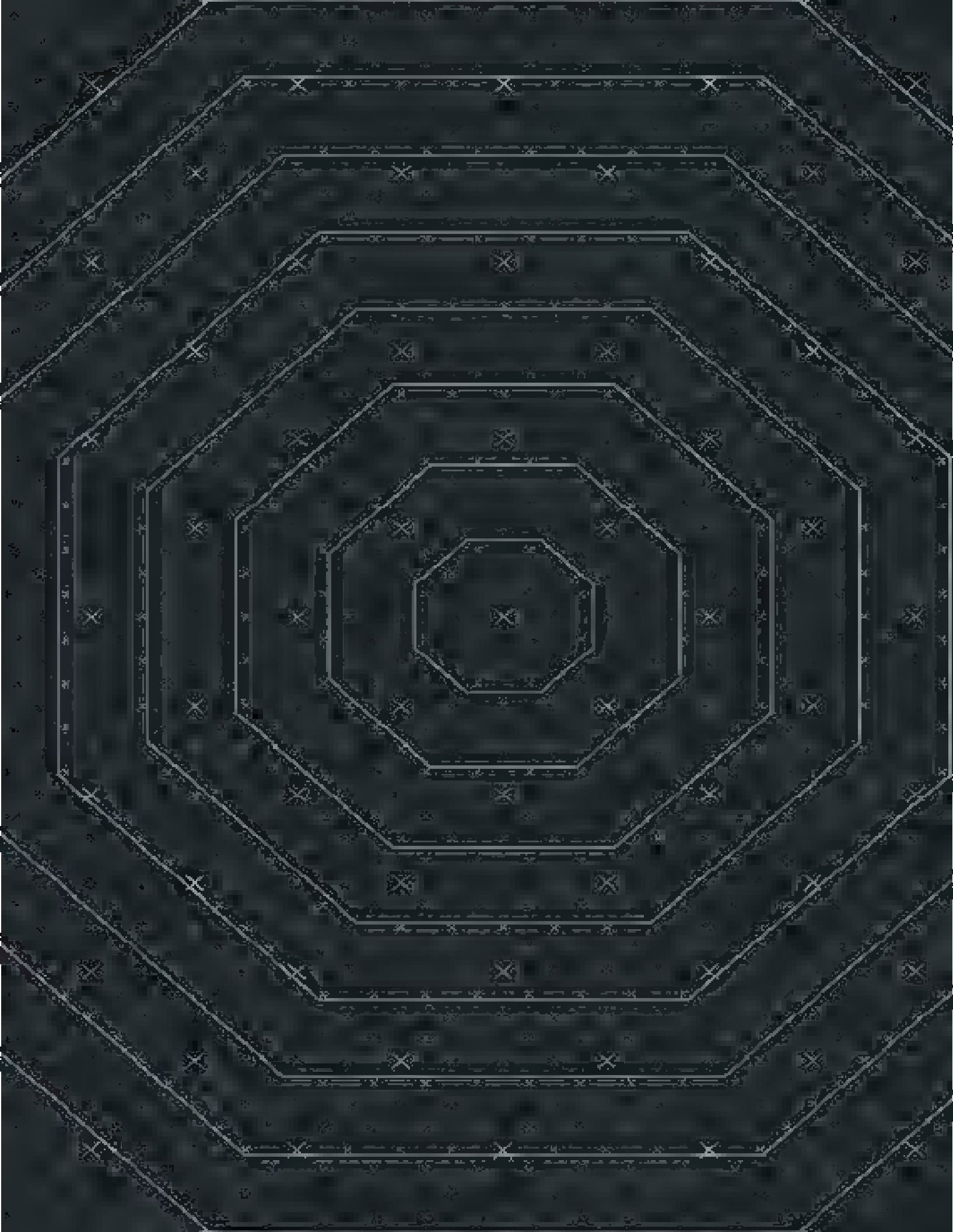
To achieve my selfish desire, I happily discarded the efficiency and feeling of giant size that you can guess at by sight alone—but I should talk about here how my own weaknesses were handed to *Evangelion*’s animators and animation choreographers who, with courage, craft and technique, managed to deal with them. It was a fear such as I would have been glad to take pride in.

But when the designs were first handed in, it caused a stir—and yes, among the staff, too, where both positive and negative opinions were flying. And from here on out, I imagine they will continue to cause controversy among both those who read manga and who watch anime.

And probably every time, I will be asked the same question, “How did the Evangelion wind up with that look?” In the manga and in the anime, I hope you will be watching as events unfold.

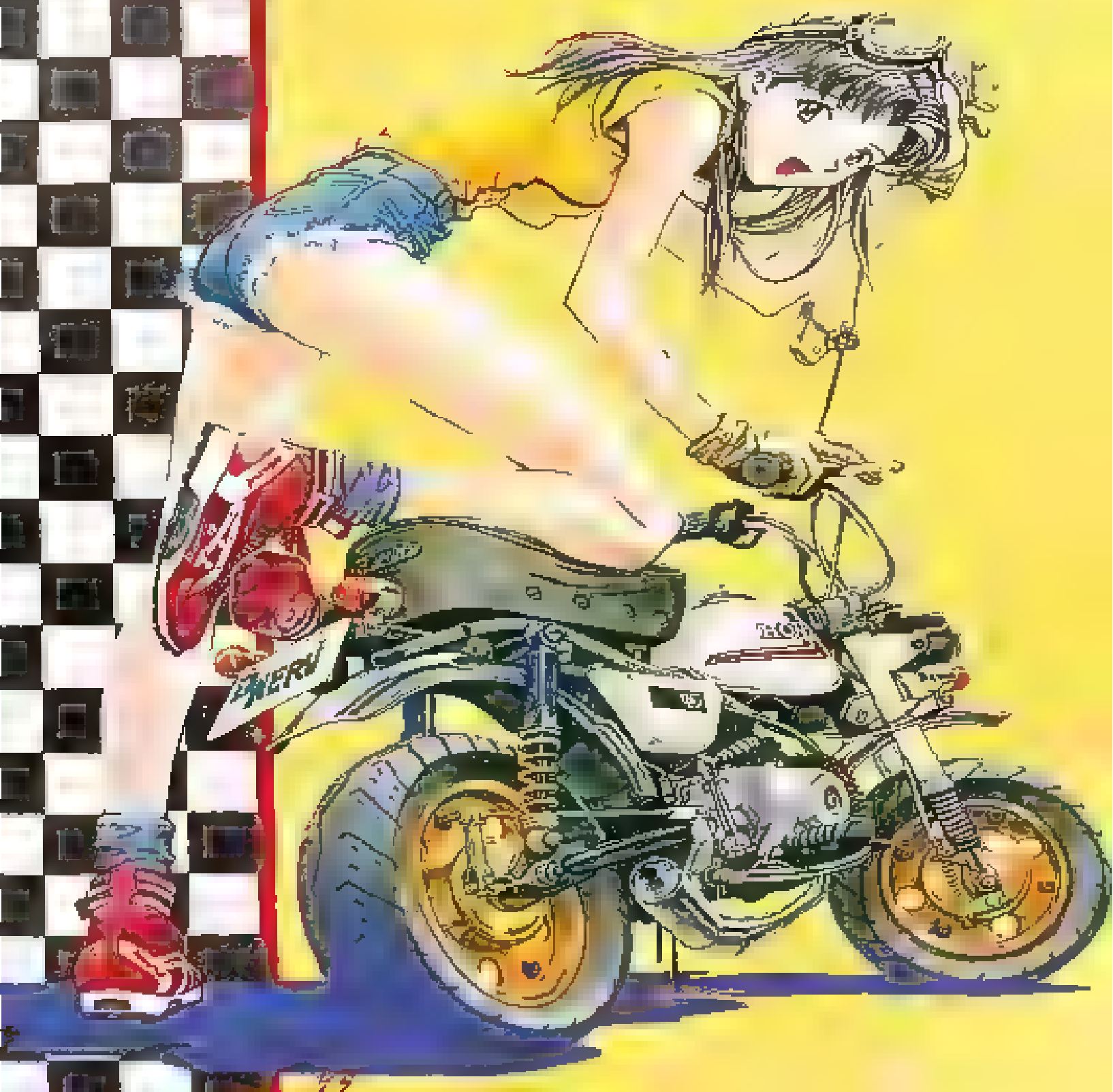


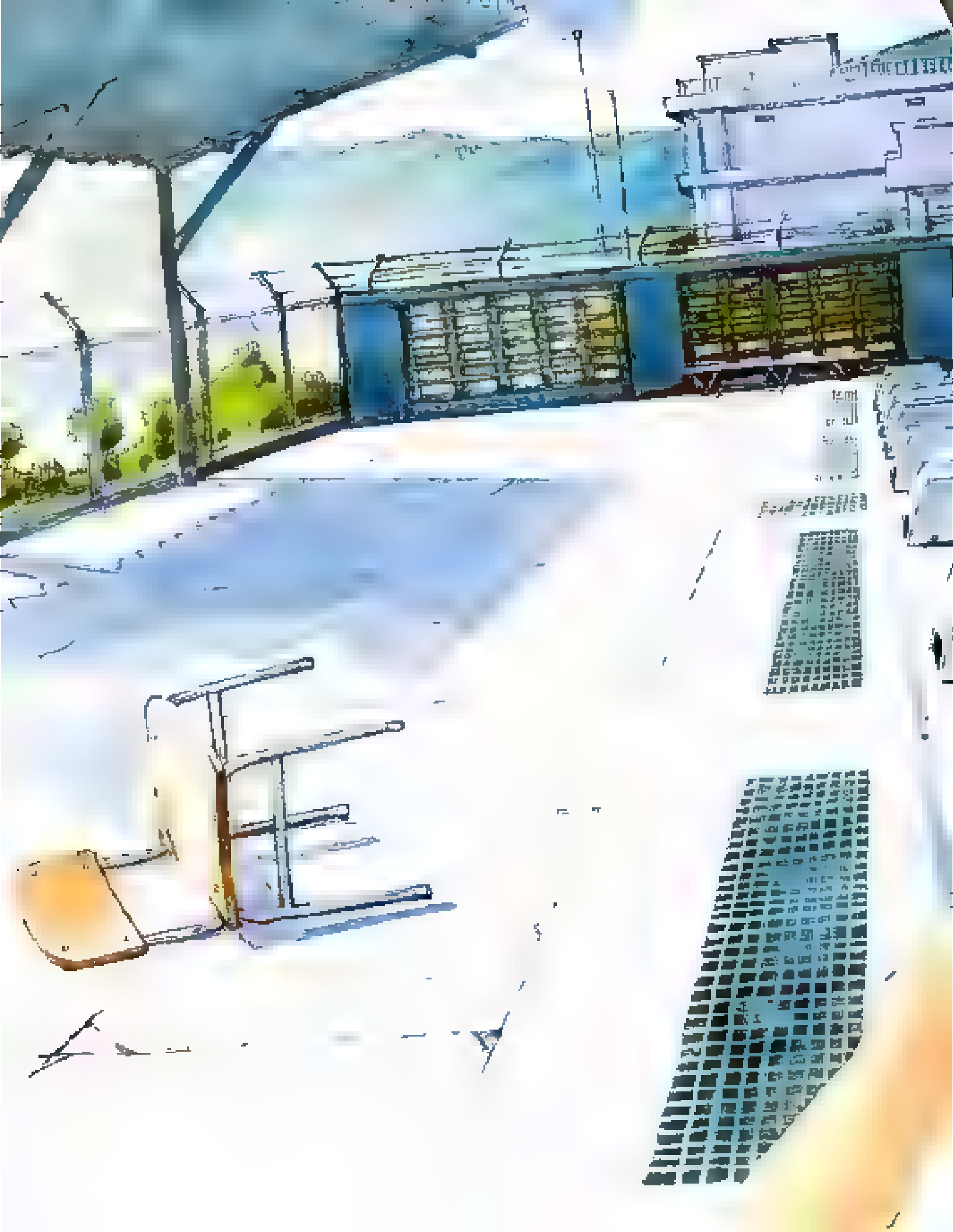




NEON GENESIS EVANGELION

VOLUME 1, PART 2













DRINK

PEN-PEN

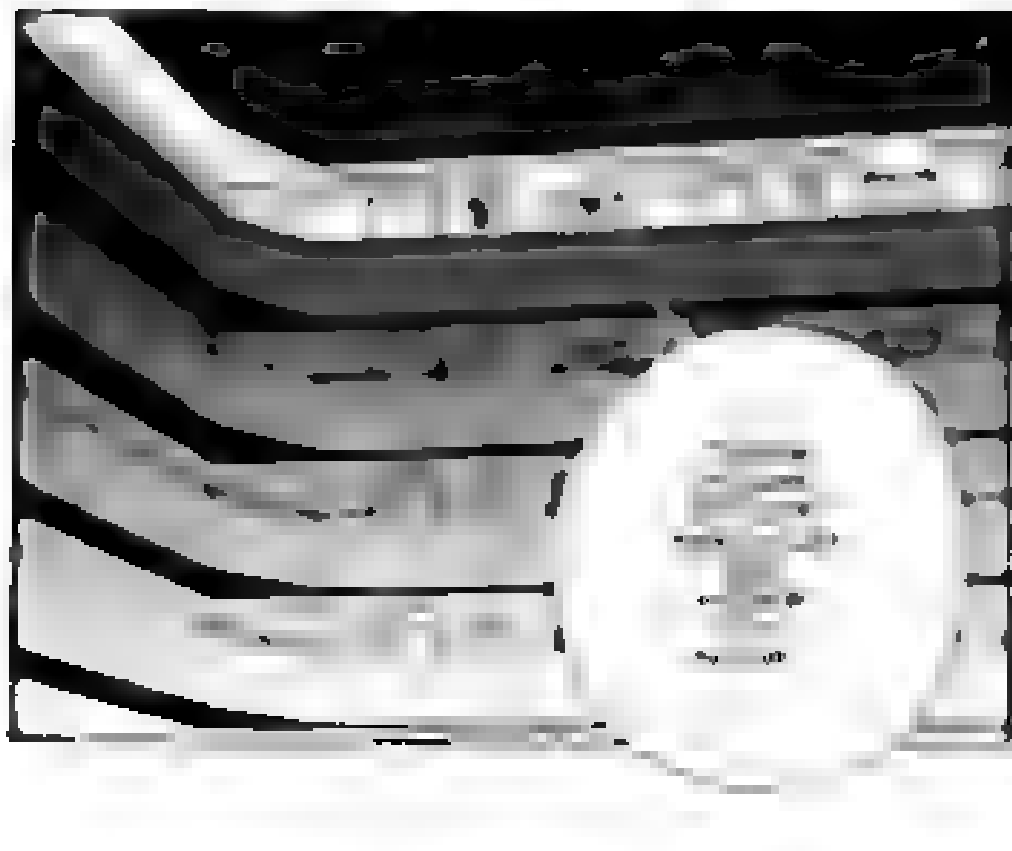
'C' CUP

YEBISU BEER

NEON GENESIS EVANGELION

STAGE 7:
CLOSING HEARTS

FRIED OCTOPUS
DUMPLINGS
& CHILI SAUSAGE

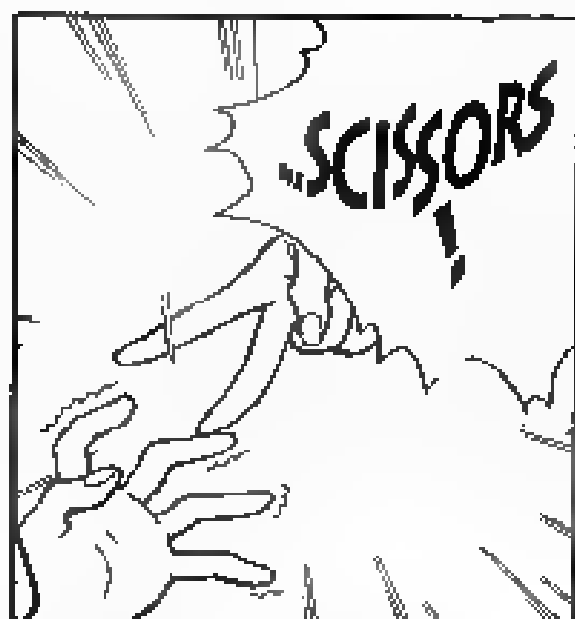
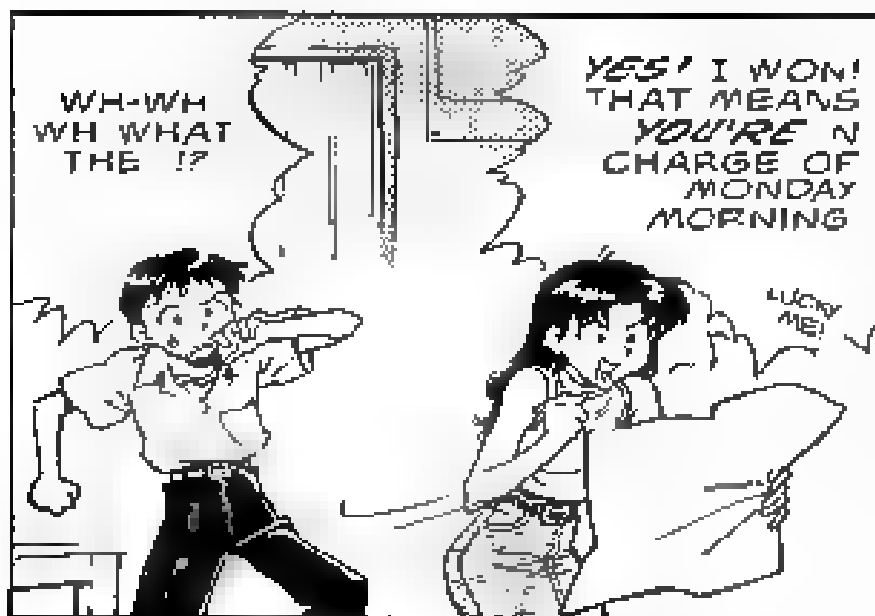










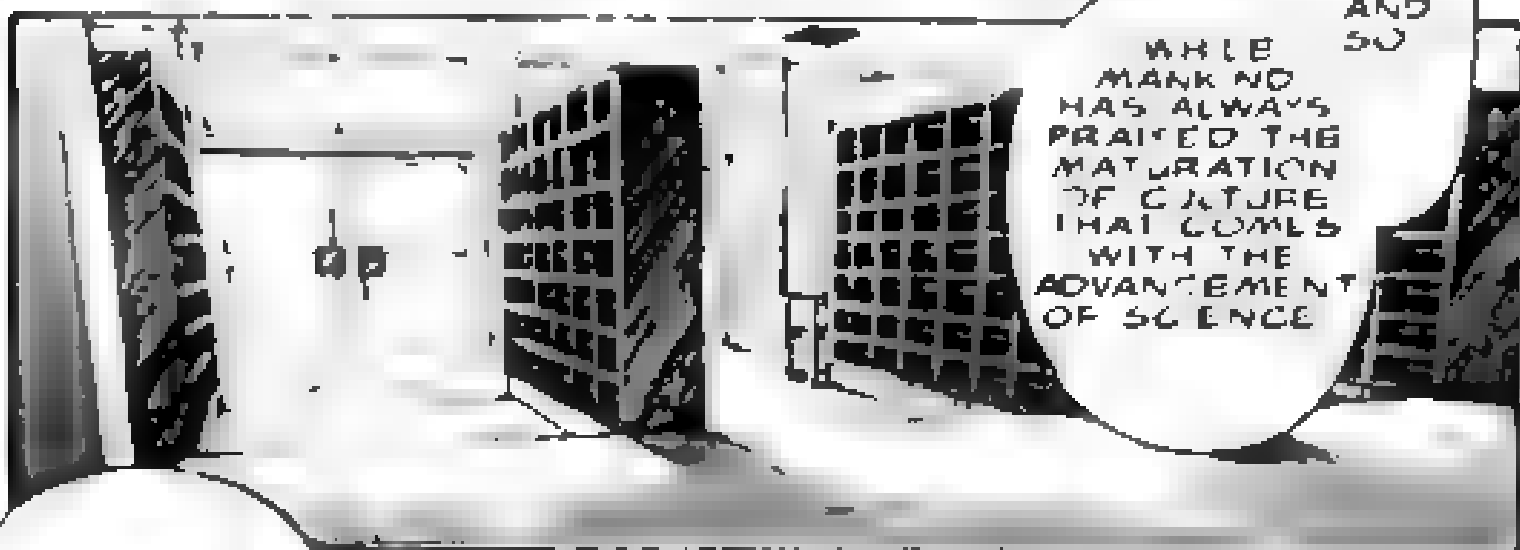


CHOKER

| | | | | |
|----------|--------|----------|-----------|--------|
| | Me | ONE MORE | SCIS SORS | |
| BFAST | Shinji | Shinji | Shinji | Shinji |
| DINNER | Shinji | Shinji | Shinji | Shinji |
| TRASH | Me | Shinji | Shinji | Shinji |
| BATHROOM | Shinji | Shinji | Me | Shinji |
| LAUNDRY | Shinji | Shinji | Shinji | Shinji |







AND
SU
WHILE
MANKIND
HAS ALWAYS
PRAISED THE
MATURATION
OF CULTURE
THAT COMES
WITH THE
ADVANCEMENT
OF SCIENCE

THE
TIME CAME
WHEN
ALL WAS
REDUCED
TO ASHES





I'M SURE
YOU ALL
KNOW
ABOUT THE
GREAT
METEOR
IMPACT IN
ANTARCTICA

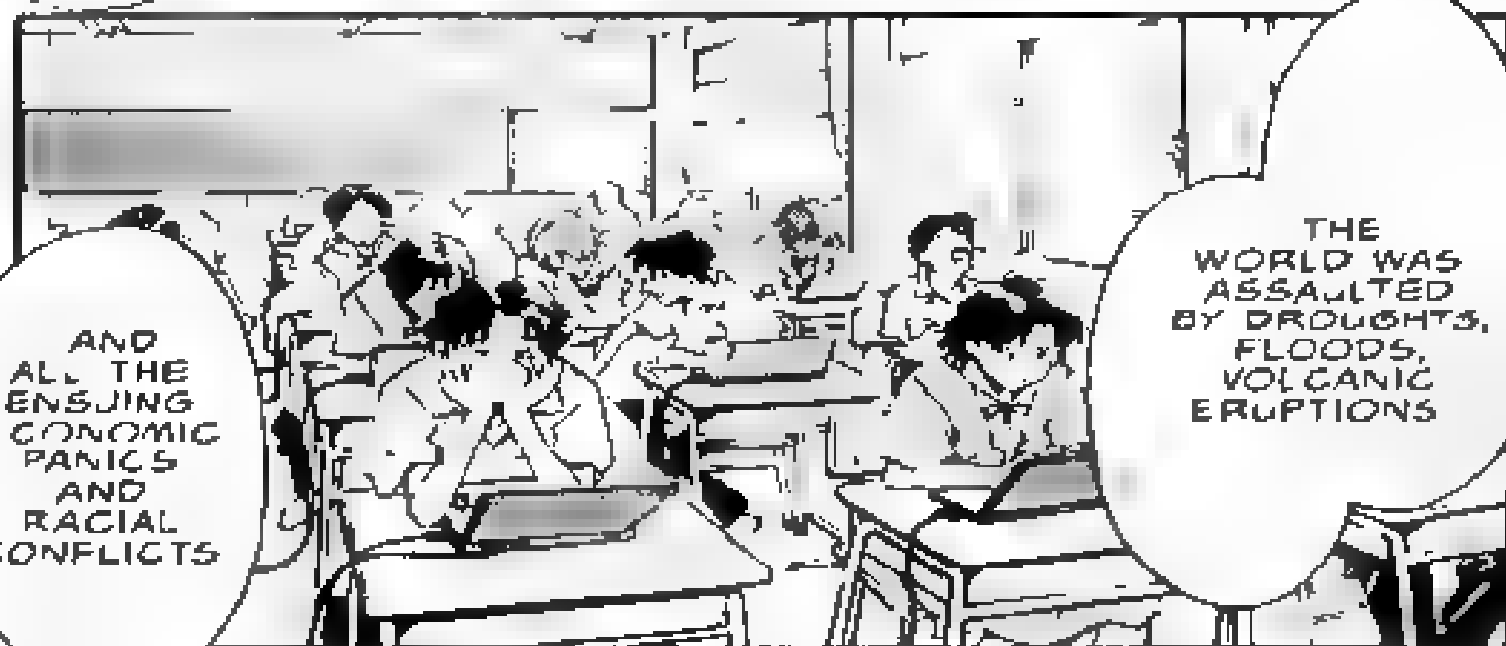
IT
WAS
THE
LAST
YEAR
OF THE
TWE
NTH
CEN
TURY



THE ICE
OF THE
CONTINENT
EVAPORATED
IN AN
INSTANT

AS
A
RESULT
OF
THAT
EVENT

AND
THE
SEA
LEVEL
ROSE
BY 60
METERS

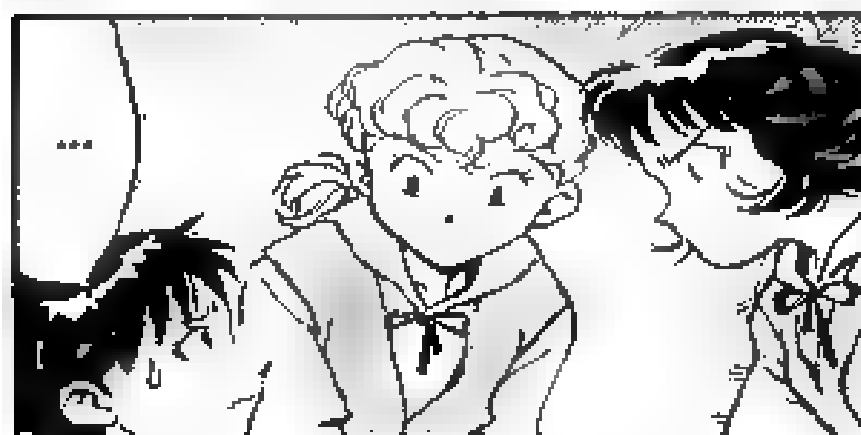
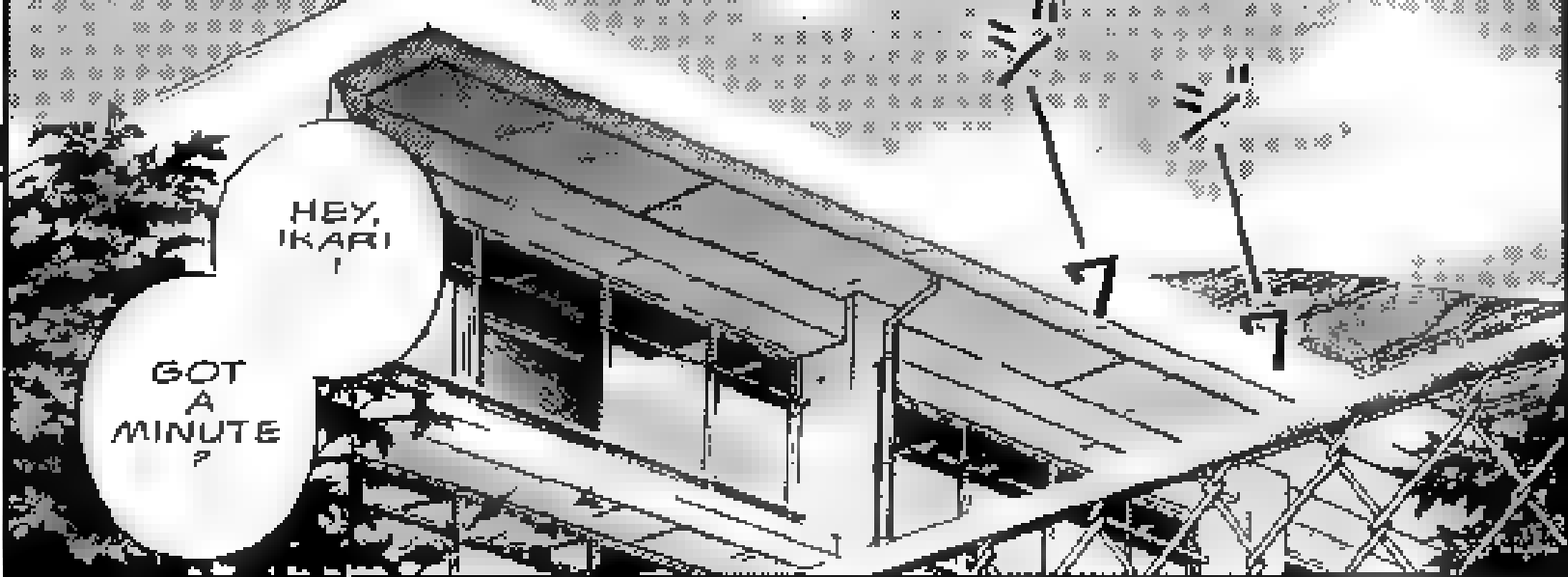


AND
ALL THE
ENSUING
ECONOMIC
PANICS
AND
RACIAL
CONFLICTS

THE
WORLD WAS
ASSAULTED
BY DROUGHTS,
FLOODS,
VOLCANIC
ERUPTIONS







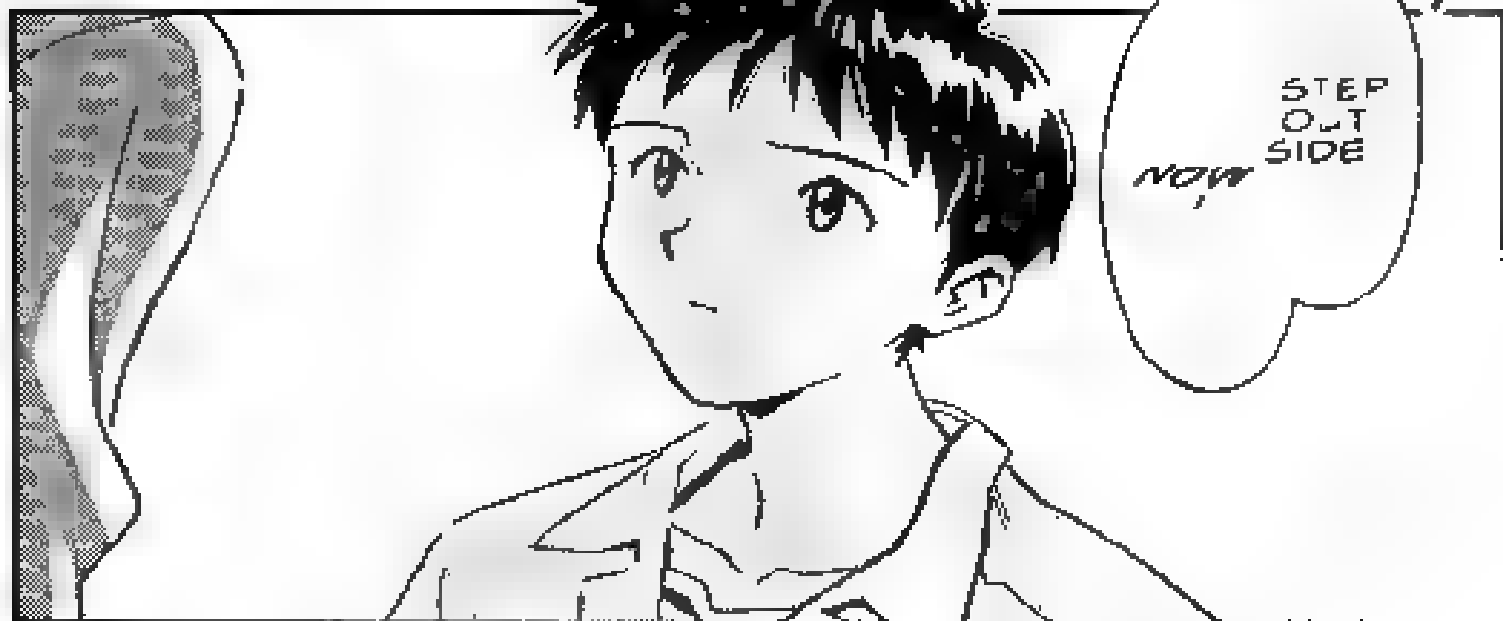


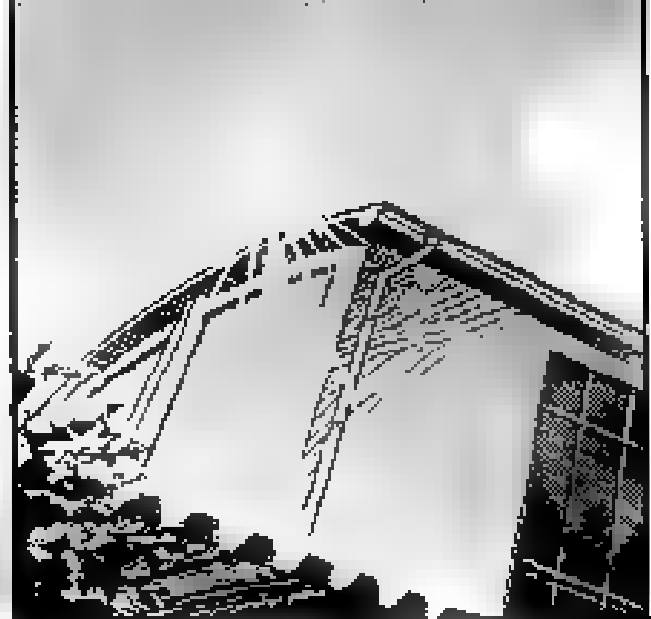
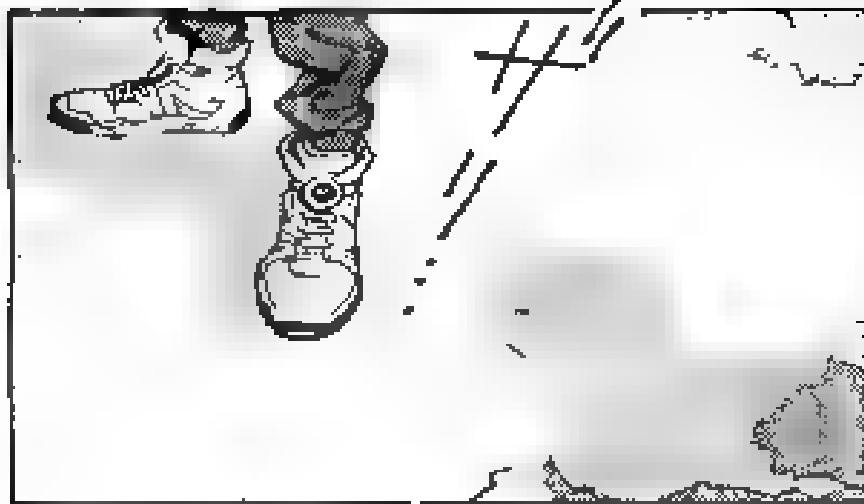


IT AINT
NONE OF
YER
CONCERN!

SHADDAP!

OH SUZUHARA!
YOU MISSED
A WHOLE
WEEK OF
SCHOOL
WITHOUT
PERMISSION







OH.



SORRY



DON'T
THINK YER
SO *HOT*
JUST
BECAUSE
THEY'RE
ALL OVER
YA'

SHE WAS
PINNED
UNDER
RUBBLE
BECAUSE
YOU HAD
TO GO
CRASH N
AROUND'

IT'S
YOUR
FAULT



H HEY
TOJI

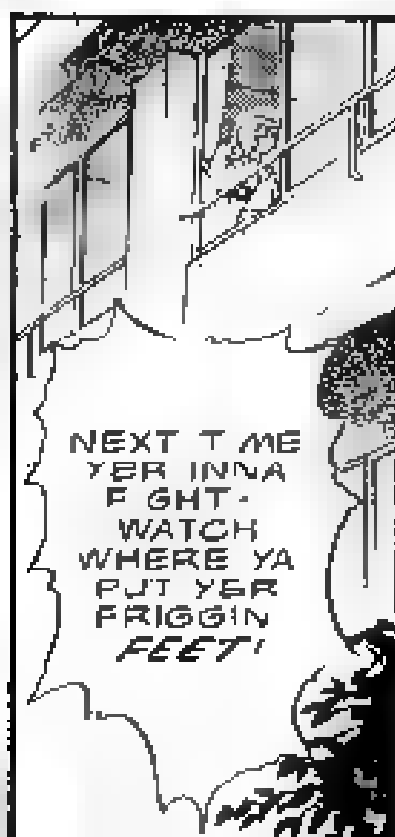
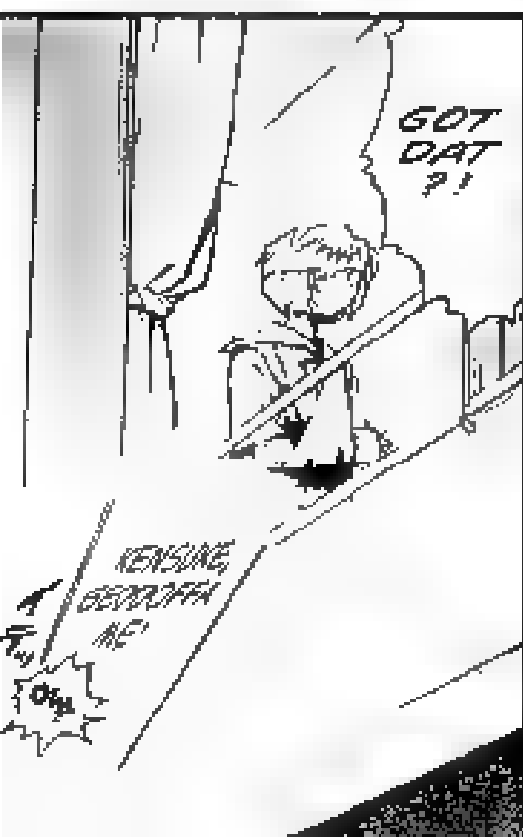
ENOUGH
ALREADY

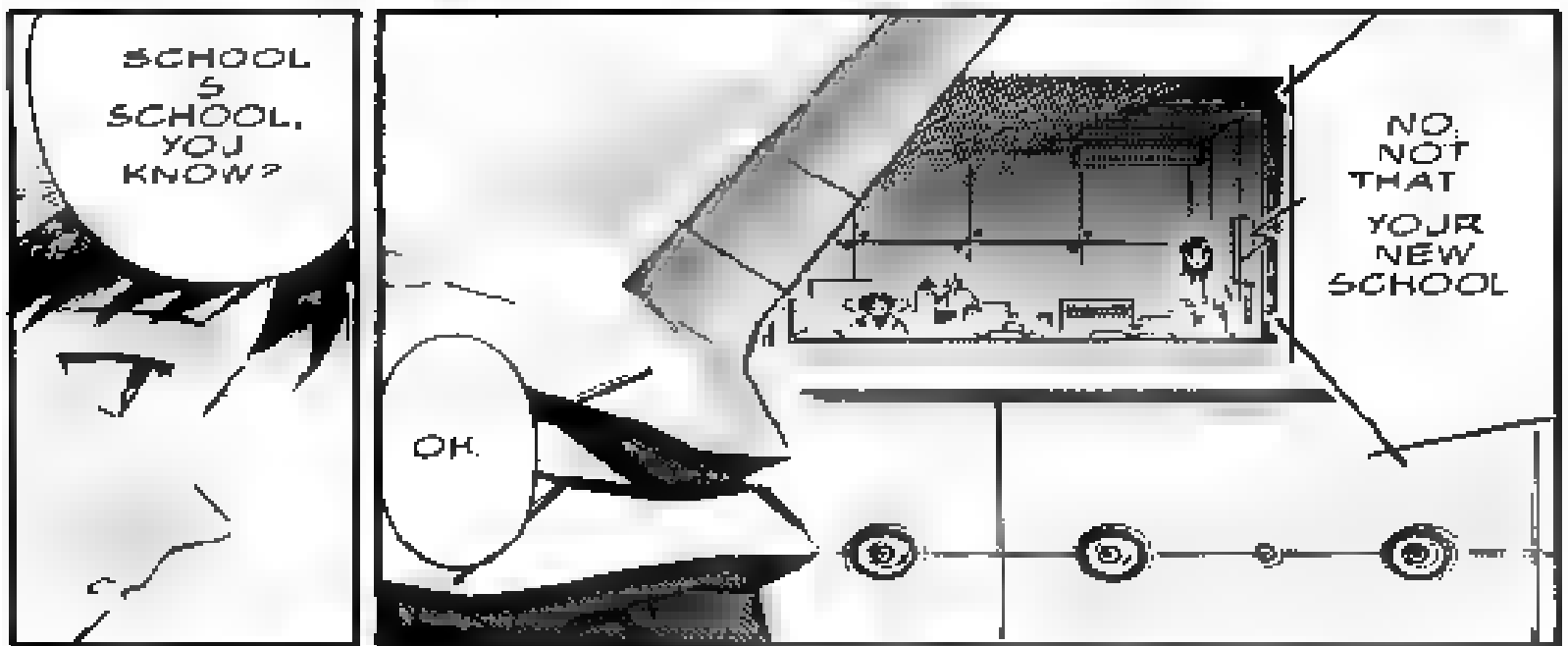
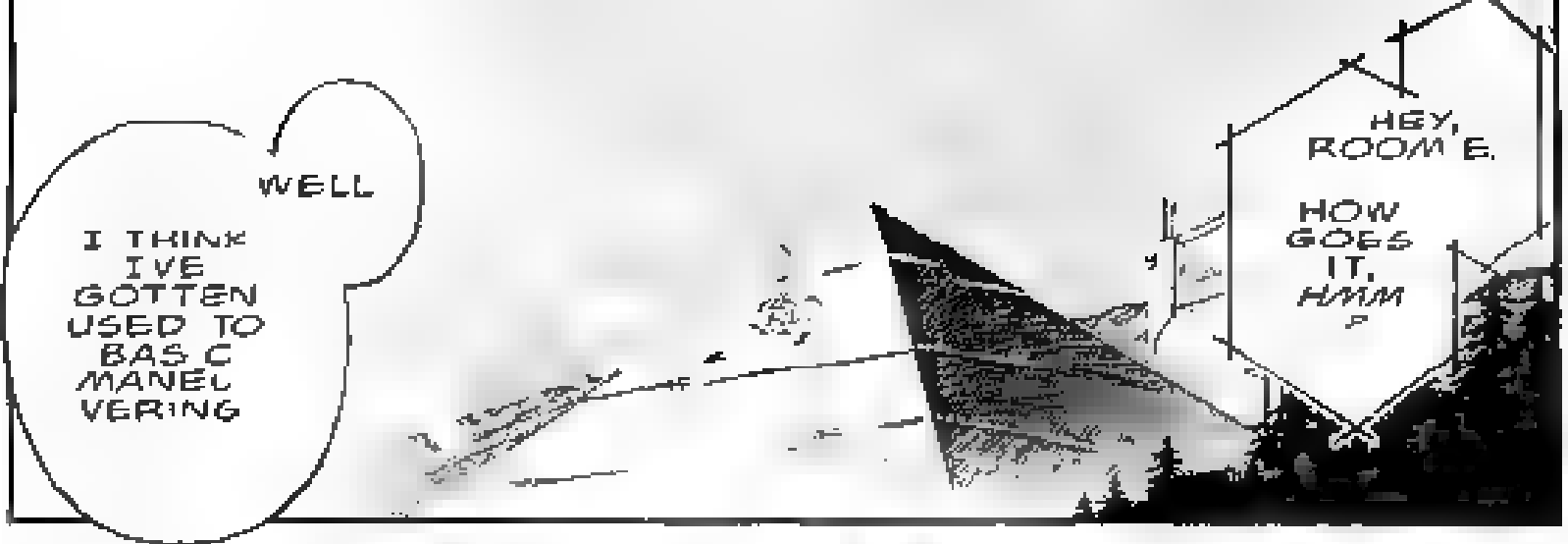
"SORRY"
JUST
DON'T
CUT
IT!

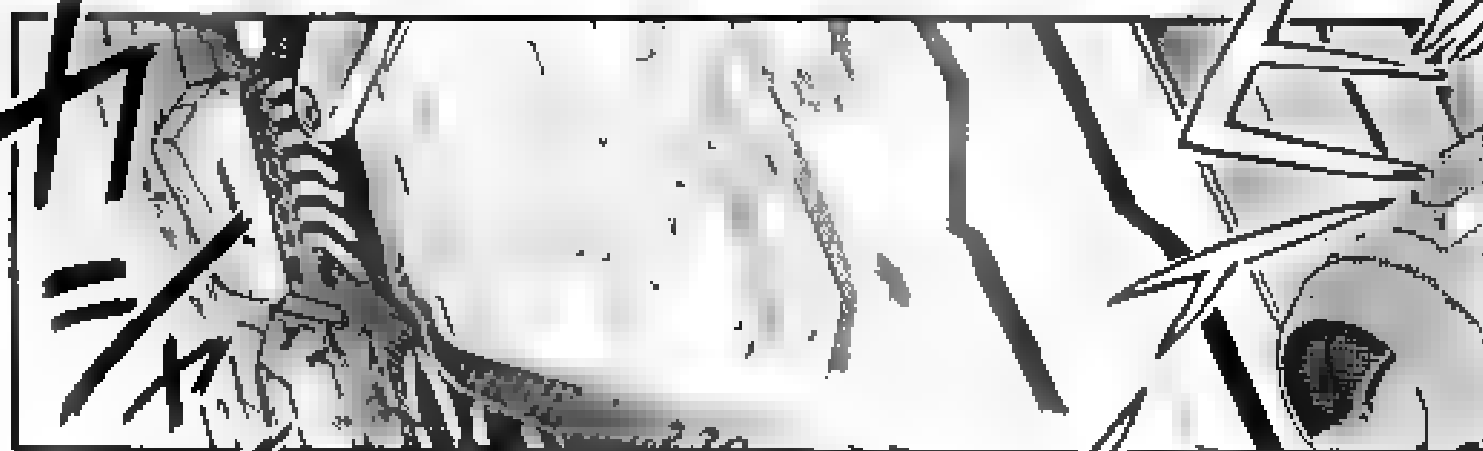
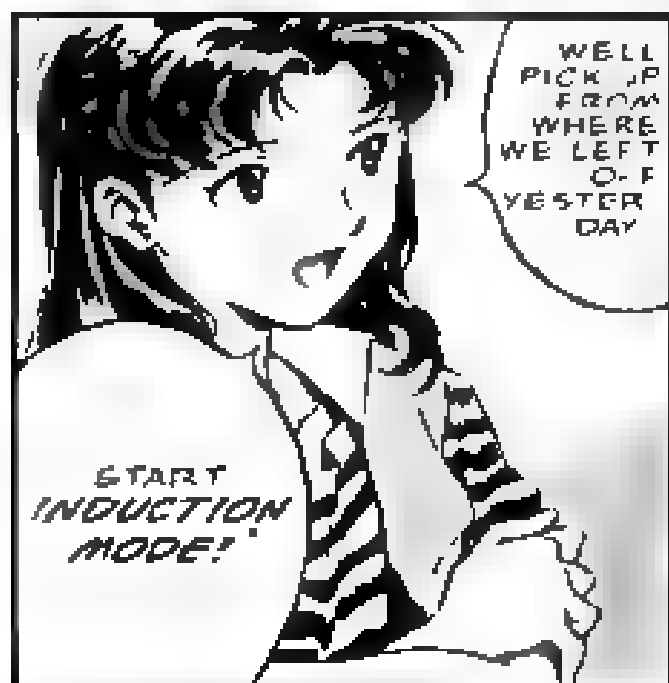
YOU
TRYIN'
TA MAKE
FUN OF
ME!













DID THEY
GET
SHINJI
BACK
IN THE
EVA?

BUT
HOW
ON
EARTH

RELAX
CENTER
THE
TARGET!

HERE
COMES
THE
NEXT
ONE!

YEAH
I
KNOW

I
THOUGHT
HE WOULD
RUN AWAY
CRYING
BUT
WELL

WHAT
ARE
YOU
TALKING
ABOUT?

IT'S BEEN A
WEEK SINCE
HE CAME HERE
AND HIS UNCLE'S
FAMILY HASN'T
CALLED HIM
NOT A
WORD

I
SUPPOSE
YOU'RE
RIGHT
I
WONDER
WHY THEY
HAVEN'T

RIGHT?

WOULD
THINK
THEY'D AT
LEAST
CARE
ENOUGH
TO DROP
A LINE
AND SEE
HOW HE'S
DOING

IF
THEY
TOOK
CARE
OF HIM
FOR
OVER
TEN
YEARS



i
wonder
when
it
started



MAY
BE

MAYBE
THIS IS
THE ONLY
PLACE
LEFT FOR
HIM TO
GO



the
drift
ing

it's
like my
mind
and
body
have
come
apart
little
by
little

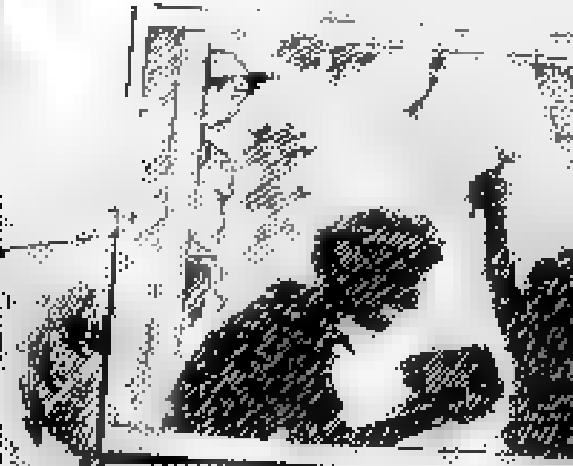
It's
okay



I
can
live
like
that




Whenever
something
sad or
painful
happens



It's
like
there's
another
me who
watches
it

like
it's
happening
to
someone
else
thinking
"That's
not me"





I'll
lock
my
heart
away
deeper

if
I
do
that

I
won't
have
to feel
pain
outside
or
inside

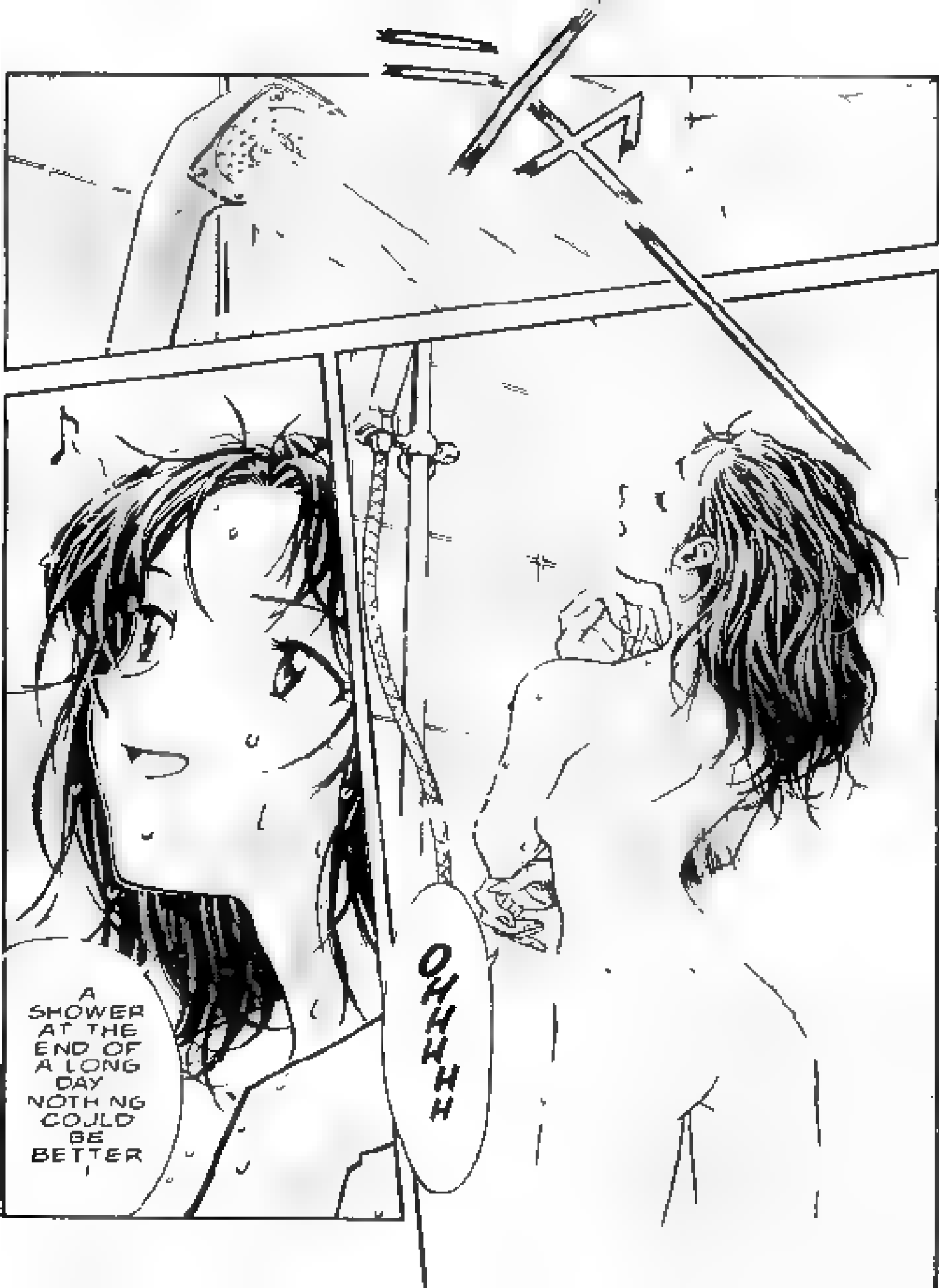
or
the
fear

I
won't
have
to feel
anything
at
all



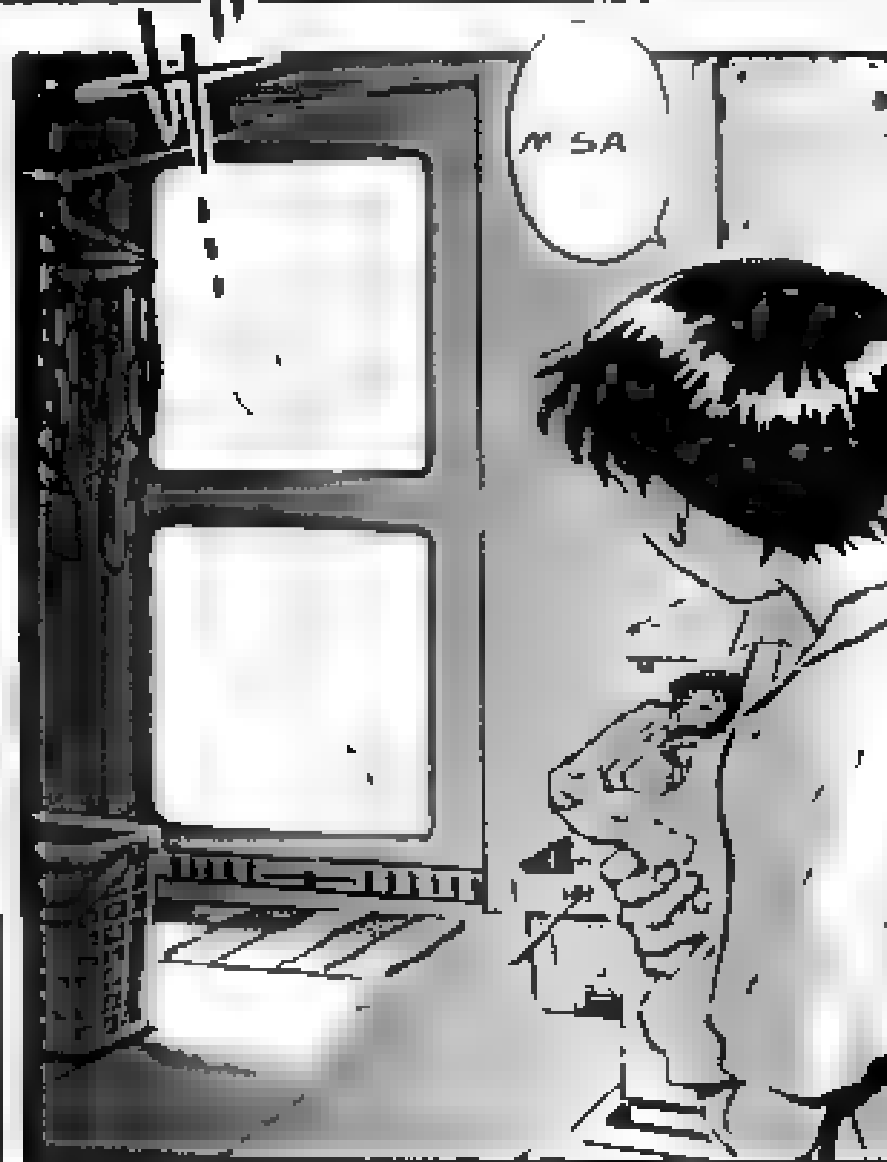
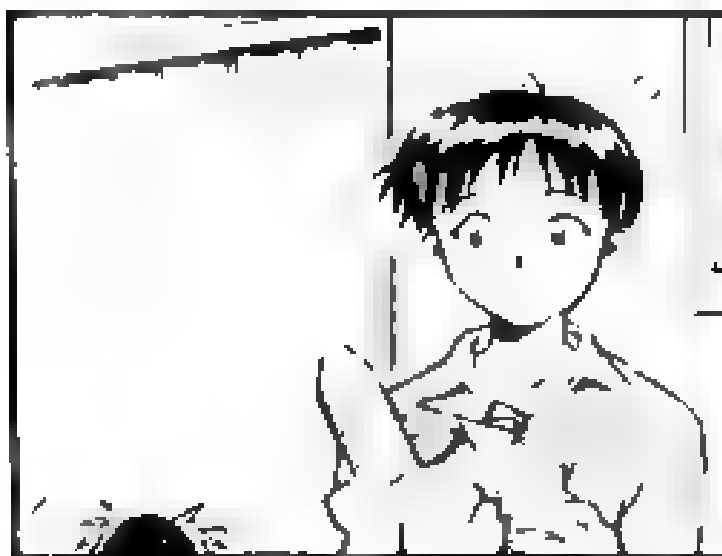
NEON
GENESIS
EVANGELION

STAGE 8:
SHINJI'S MOOD

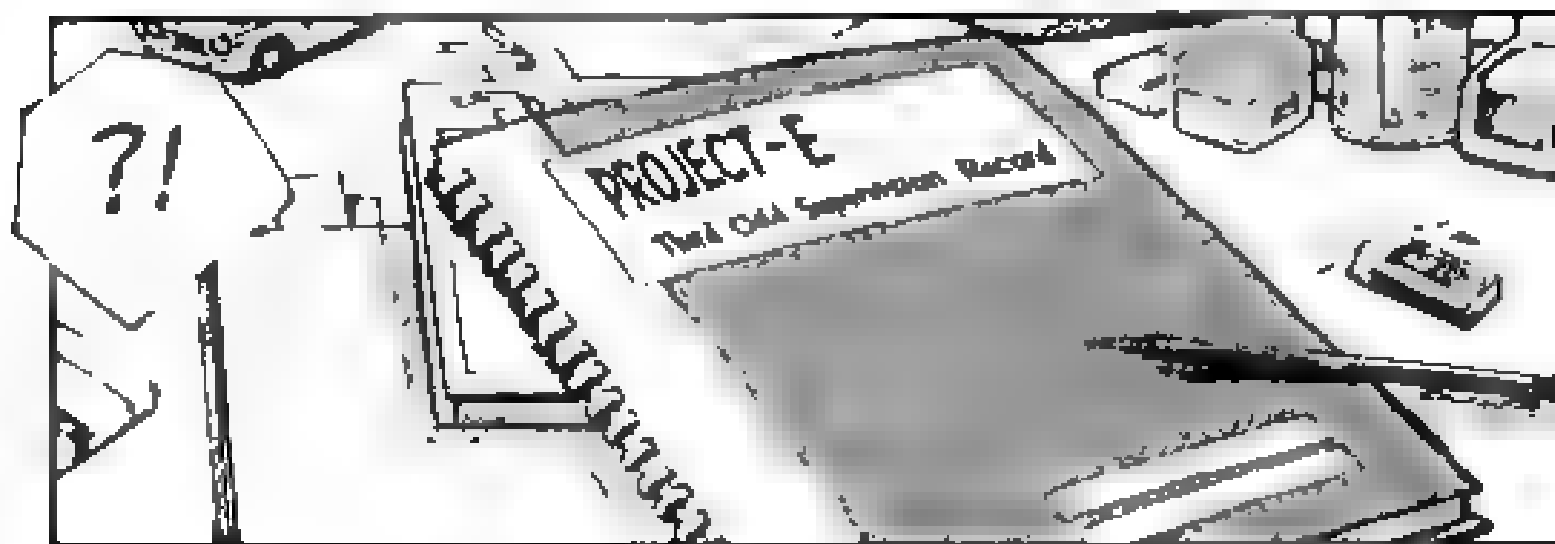
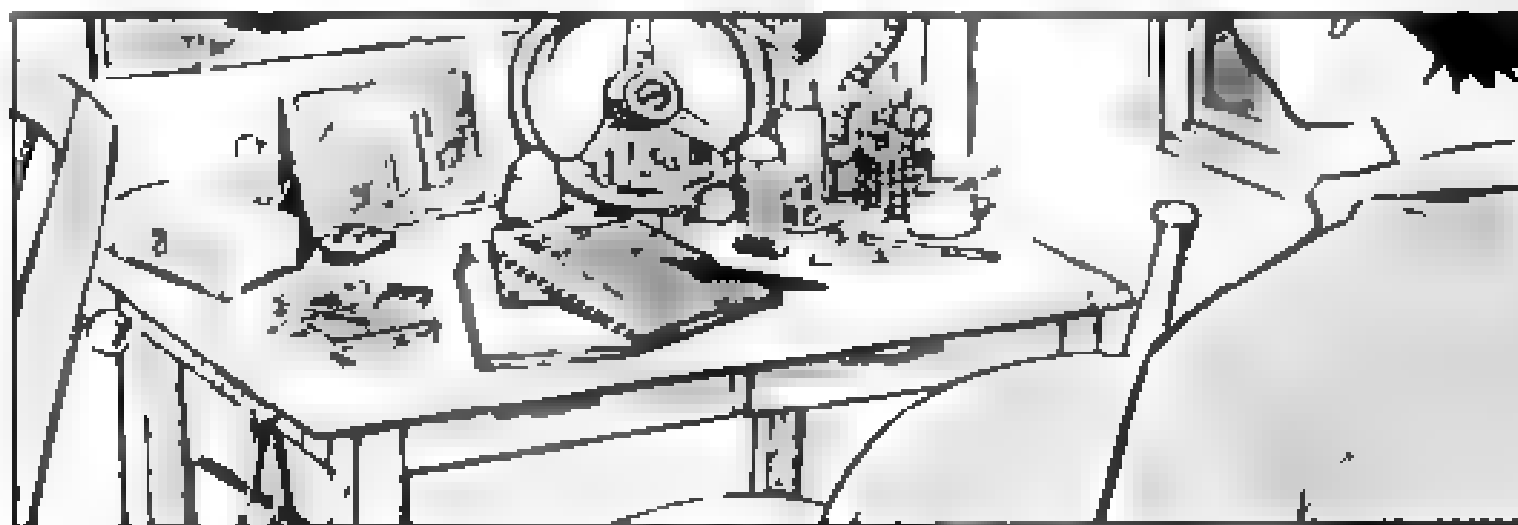


A
SHOWER
AT THE
END OF
A LONG
DAY
NOTHING
COULD
BE
BETTER

OH
H
H
H

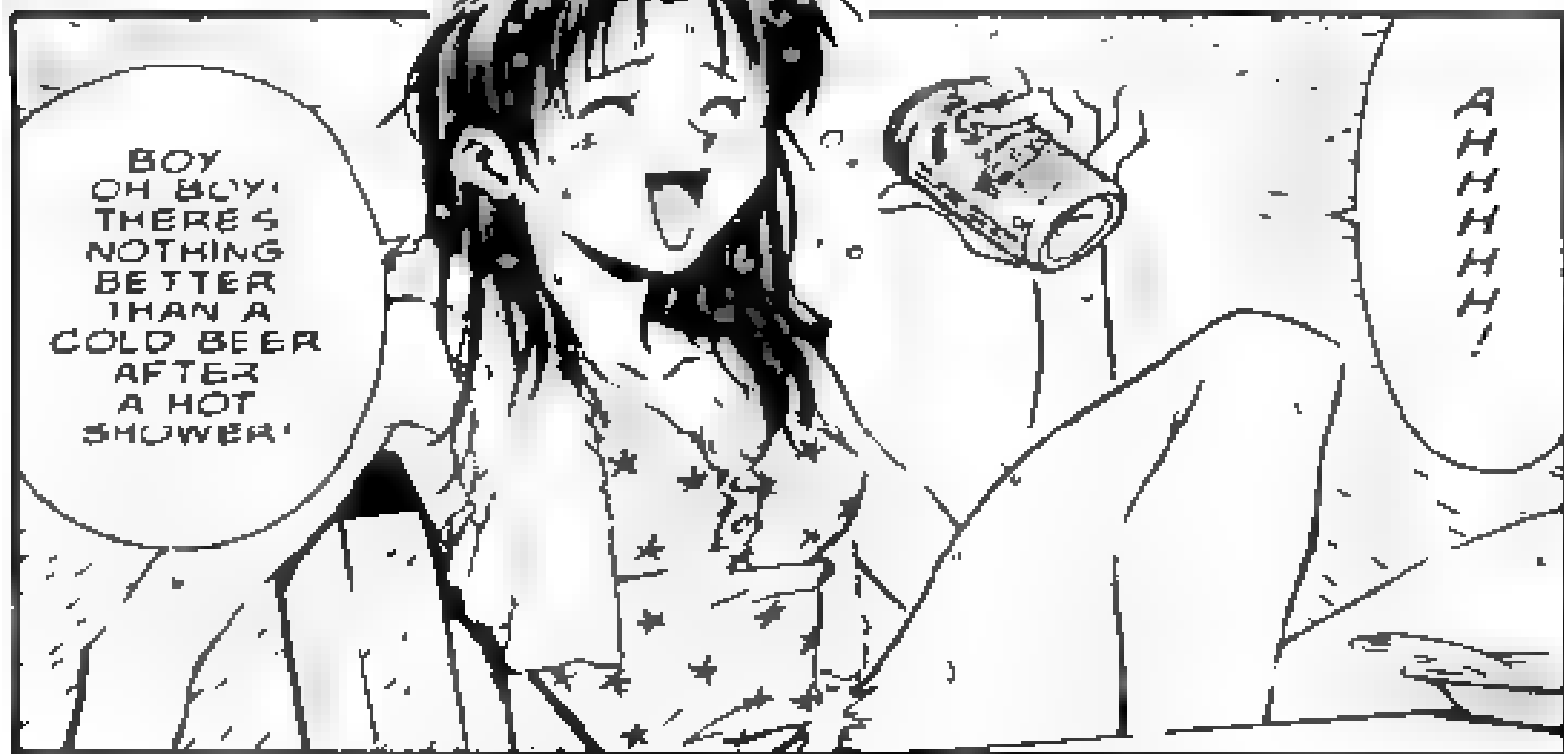
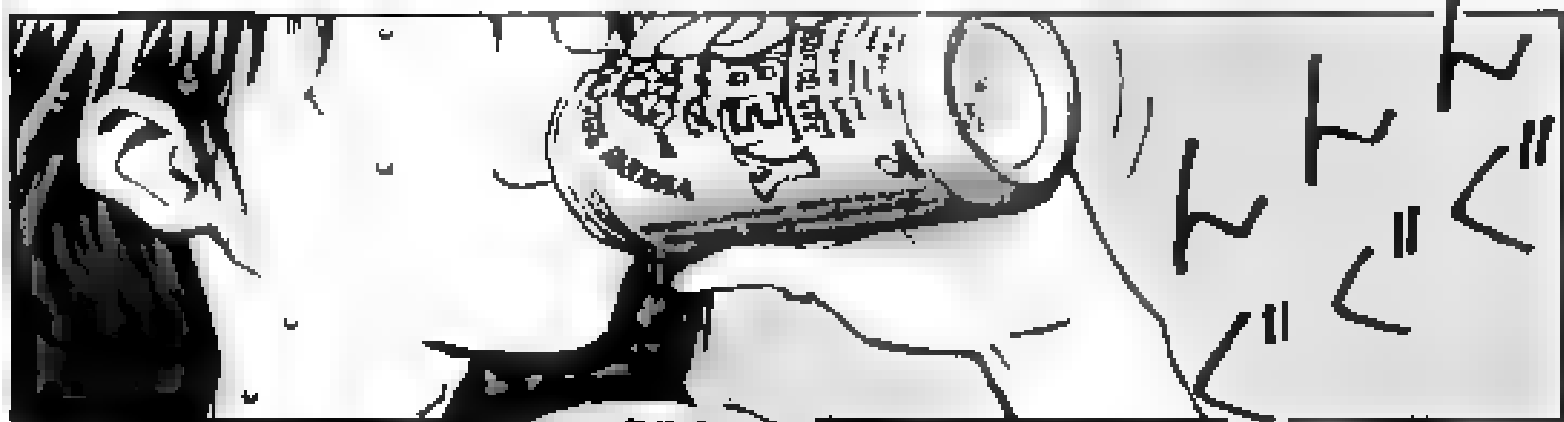








to Sunny
on right cheek
encounter with
Suzuhara (age 14)
regard this as a pr
but will wait for
intelligence report
use of trou







BE-
SIDES

IT'S
NOT LIKE
I'M
PILOTING
IT
BECAUSE
I WANT
TO



IF YOU
KEEP
PILOTING
THE EVA
I LIKE
YOU DON'T
CARE--

YOU'LL
BE
DEAD
BEFORE
YOU
KNOW
IT!



THE
LIVES OF
ALL
MANKIND
ARE
RIDING ON
YOU

HEY!
WHAT
KIND OF
THINKING
IS
THAT?!

AND
YOU'D
BETTER
REMEMBER
THAT!



THAT'S
OKAY
I
DON'T
CARE



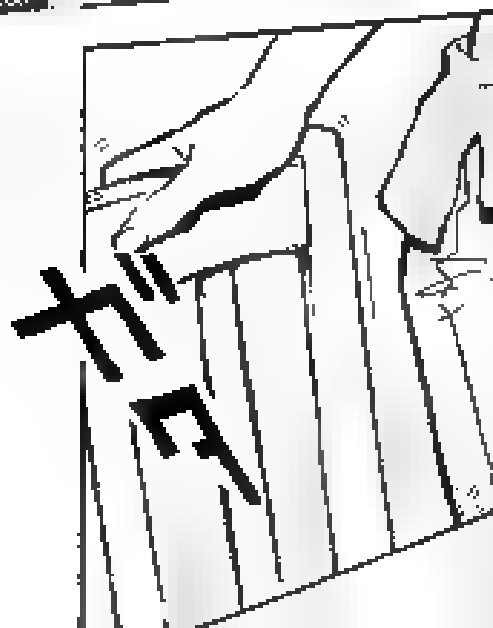
IT
DOESN'T
MATTER
WHEN
I
DIE



YOU
MAY
FEEL
FINE
ABOUT
DYING

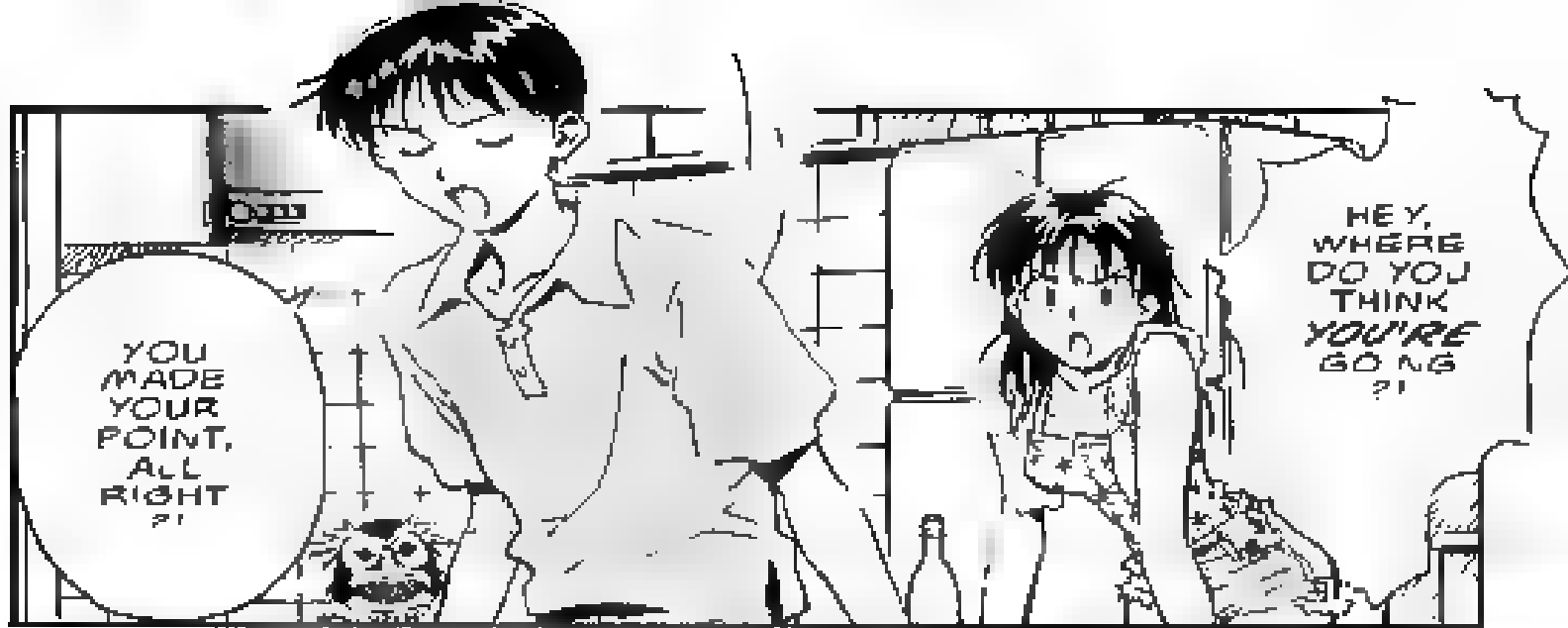
WHAT
DO YOU
THINK
YOU'RE
SAYING

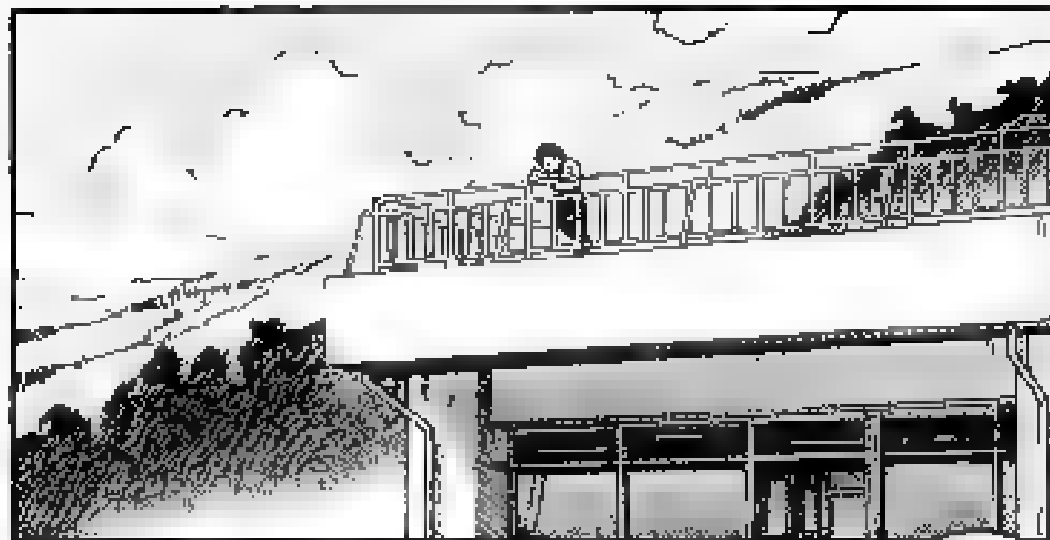
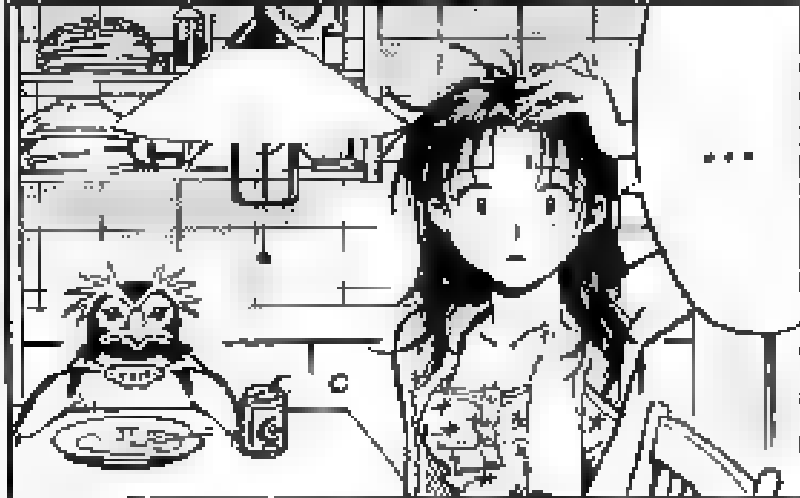
BUT THE
REST
OF US
AREN'T
QUITE
READY
FOR IT
YET!



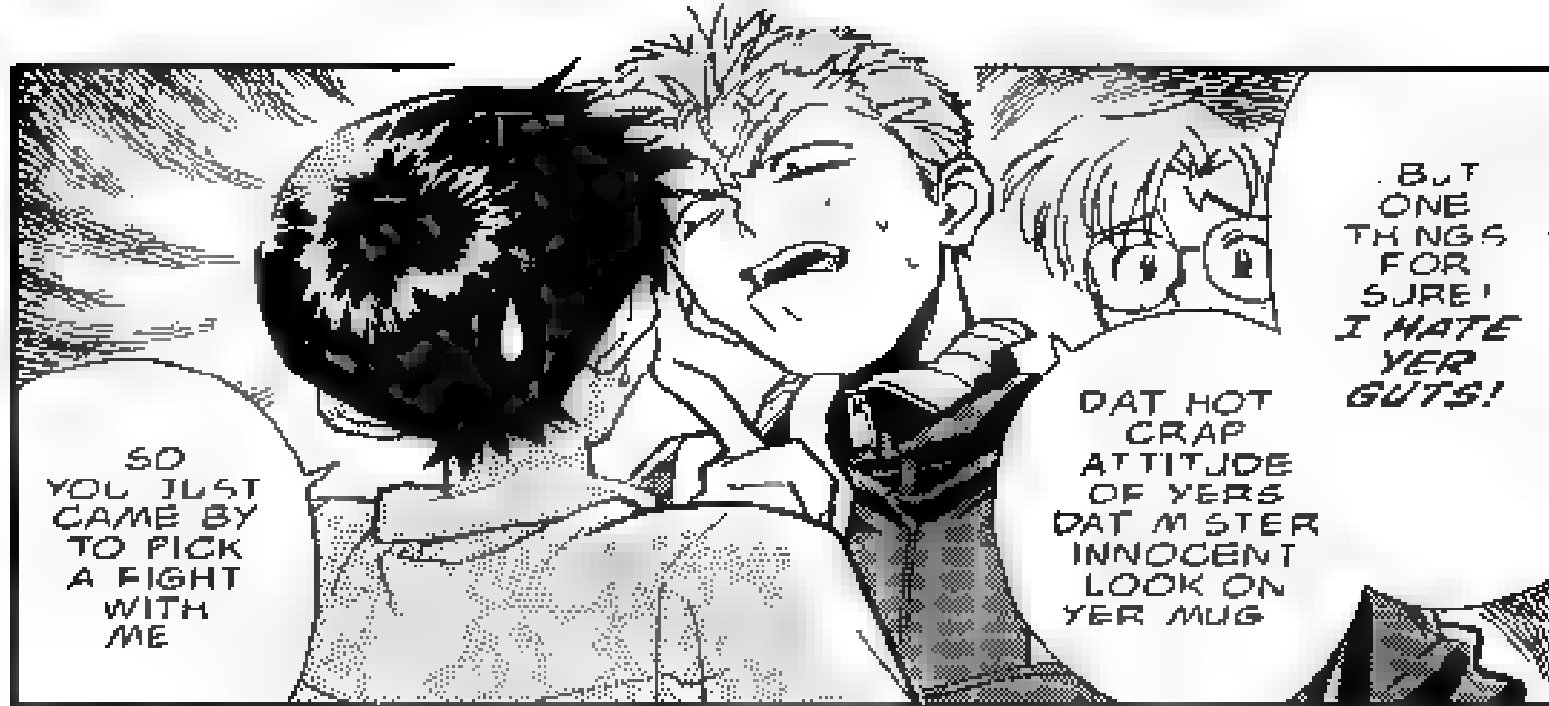
YOU'RE
AN
IMPORTANT
PILOT
TO JS!

AND
YOUR
BODY
DOESN'T
BELONG
TO YOU
ANYMORE!









SO
YOU JUST
CAME BY
TO PICK
A FIGHT
WITH
ME

DAT HOT
CRAP
ATTITUDE
OF YERS
DAT MSTER
INNOCENT
LOOK ON
YER MUG

BUT
ONE
THNGS
FOR
SURE!
I HATE
YER
GUTS!



I
CAN'T
BE
BOTHERED
BY TOTAL
STRAN
GERS

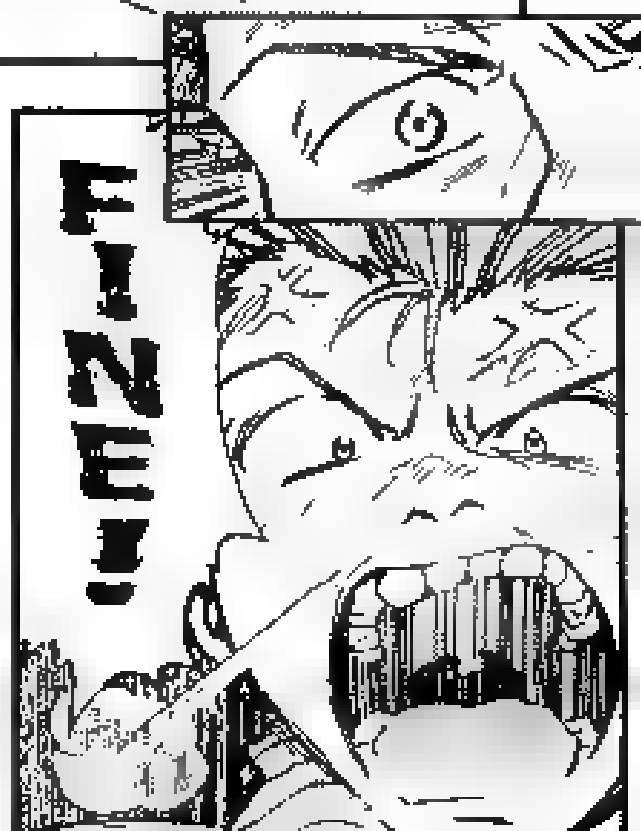
OR
A
TOTAL
FLAKE



I CAN'T
AFFORD
TO
WORRY
ABOUT
HOW
YOU'LL
FEEL
EVERY
TIME I
DO
SOME
THING

OKAY
F YOU
DONT
LIKE MY
ATTITUDE
I'LL
APOLOGIZE

BUT
THEN
IT'S
OVER



A black and white manga panel showing three characters. On the left, a girl with glasses and a flower in her hair looks concerned. In the center, a boy with spiky hair and a wide-eyed, shouting expression is being held back by a girl on the right. The background has motion lines.

COME
ON,
TOJH
CUT IT
OUT!

IF YA WANNA
GET
PULVERIZED,
YA CAME TO
DA RIGHT
GUJ, KAR!

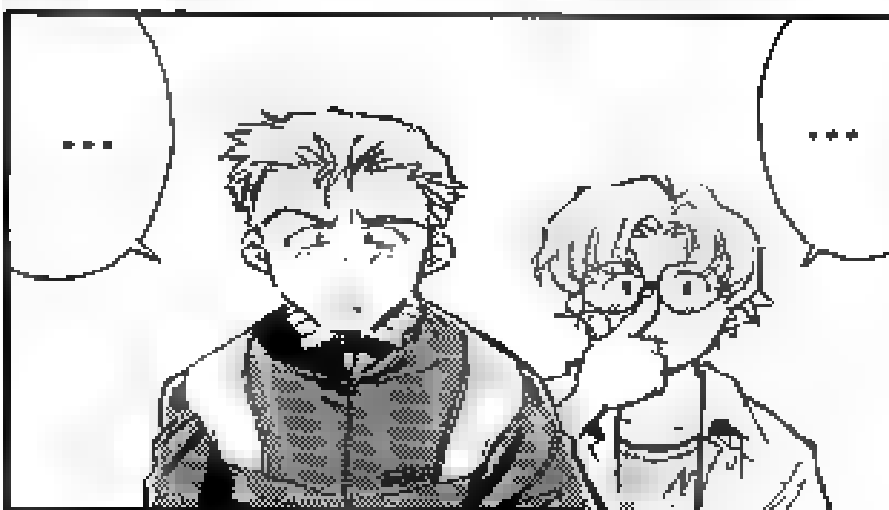
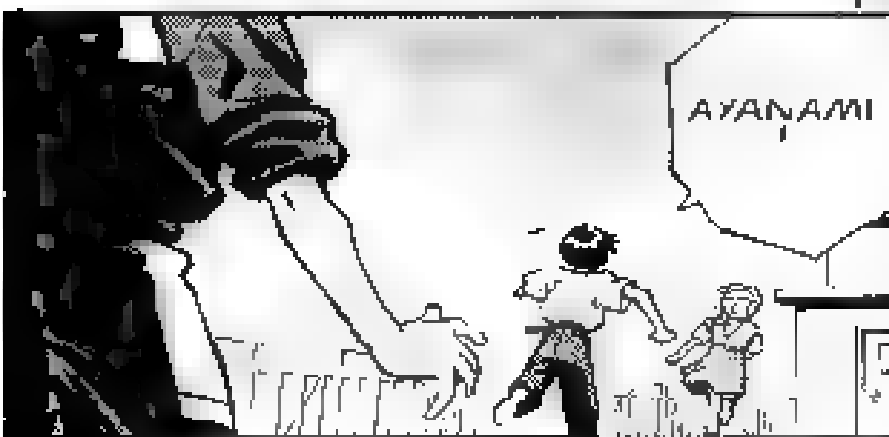
A black and white manga panel showing a close-up of a foot wearing a dark sock and a light-colored shoe with a dark sole. The foot is stepping forward on a light-colored surface.

IKARI

A black and white manga panel showing a girl with short, spiky hair in a school uniform. She is walking towards the viewer with a determined expression. In the background, there is a building with a door and a fence.

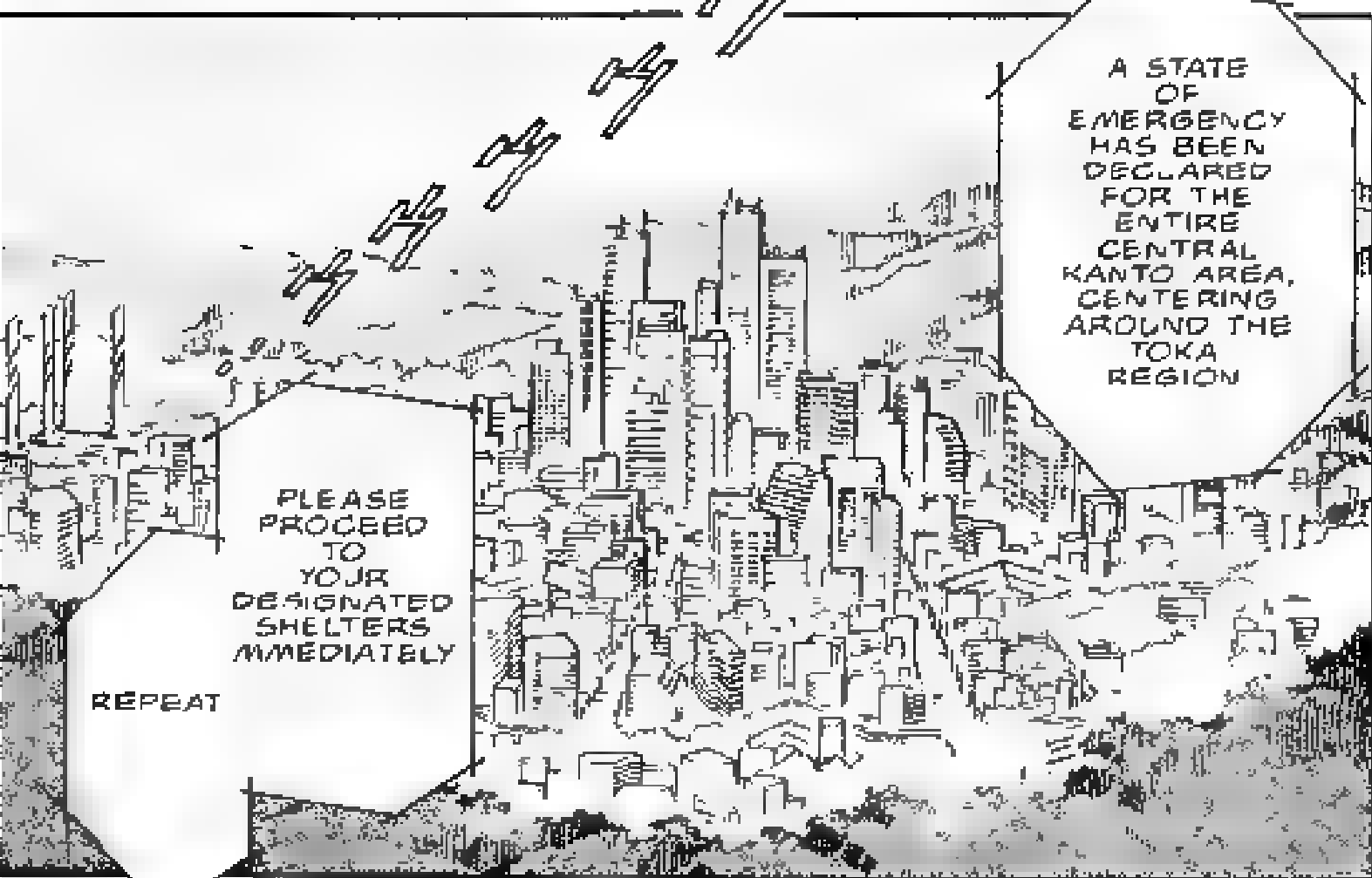
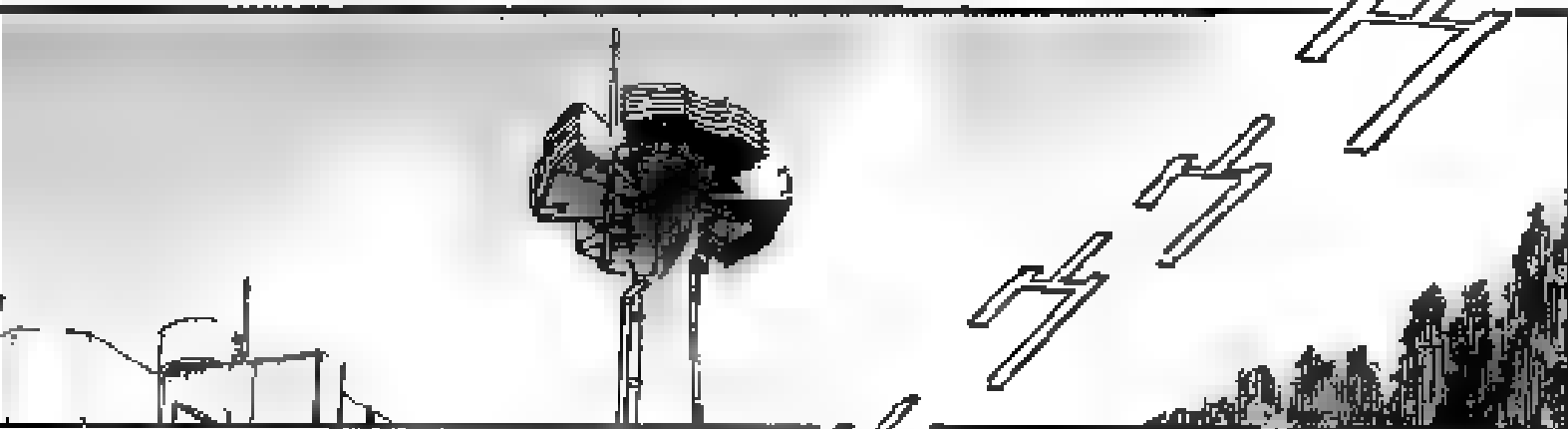
WE
JUST
RECEIVED
AN
EMER
GENCY
CALL

I'LL
SEE
YOU
THERE





I THINK
HE
MANAGED
TO SLIP
OUT OF
THAT
ONE



PLEASE
PROCEED
TO
YOUR
DESIGNATED
SHELTERS
IMMEDIATELY

REPEAT

A STATE
OF
EMERGENCY
HAS BEEN
DECLARED
FOR THE
ENTIRE
CENTRAL
KANTO AREA,
CENTERING
AROUND THE
TOKAI
REGION



ALL
RESIDENTS
PLEASE
PROCEED
TO
YOUR
DESIGNATED
SHELTERS



VISUAL
CONFIR-
MATION!

TARGET HAS
NOW ENTERED
CONTROLLED
AIRSPACE!

ALL
PERSONNEL,
PREPARE
FOR LEVEL
ONE
COMBAT!



TOKYO-3
NOW
TRANS-
FORMING
TO BATTLE
CONFIG-
URATION.

ARM-
AMENT
BUILDINGS
AND AIR INTER-
CEPT SYSTEMS
CURRENTLY
AT 48%
DEPLOY-
MENT.

NEON GENESIS EVANGELION

STAGE 9:
THE TRIALS OF A
TRUE FAN

SHINJI!





**ARE YOU
READY?!**



SHINJI!





DO
YOU
HEAR
ME,
SHINJI
21



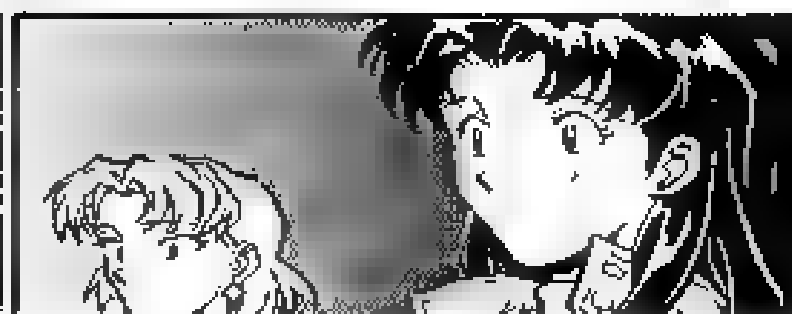
IT'S
NOT
LIKE I'M
DEAF
OR
ANYTHING.

YOU
DON'T
HAVE
TO
YELL,
MISATO.



SO THE
ANGEL
ATTACKS
WHILE
THE COM-
MANDER'S
AWAY..

THIS IS
SOONER
THAN WE
EXPECTED.



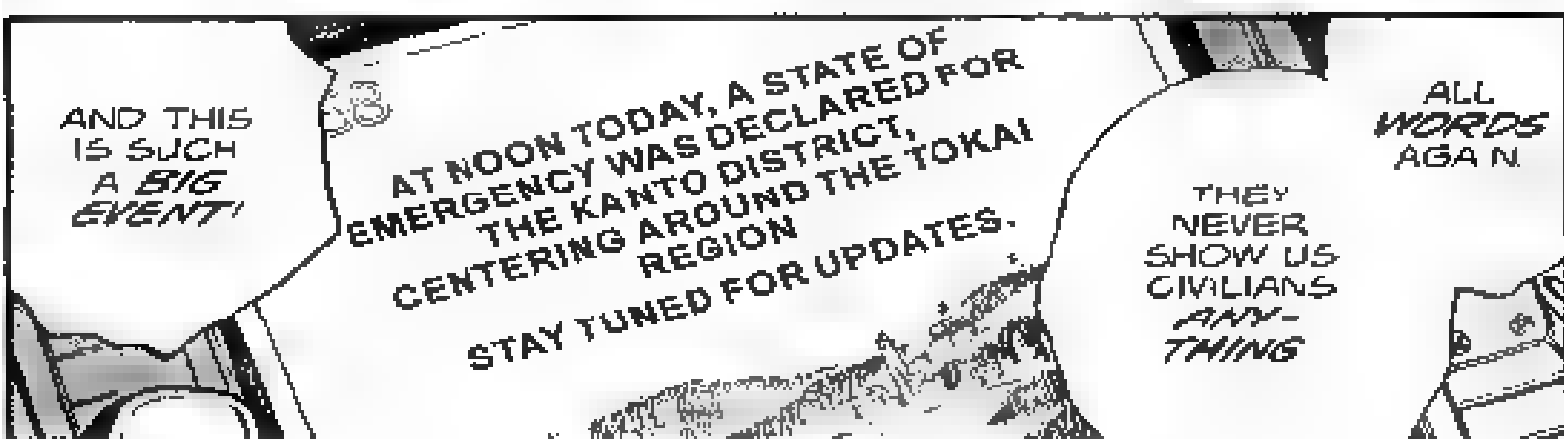
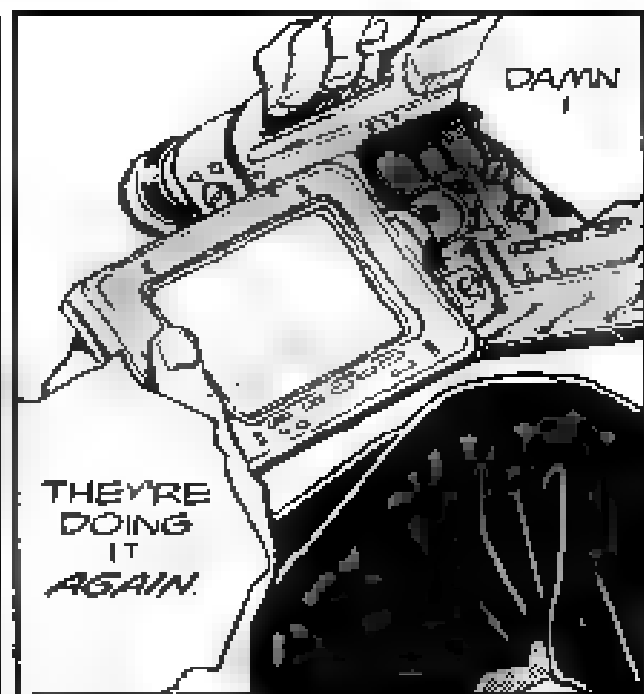
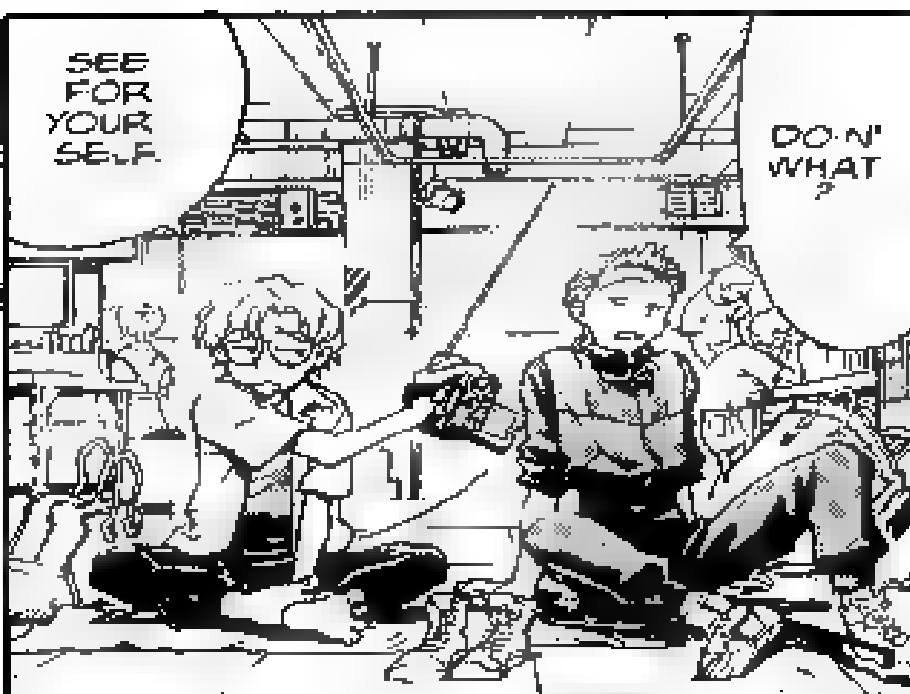
THAT
LITTLE..
STILL
IN A
ROTTEN
MOOD
I
SEE.

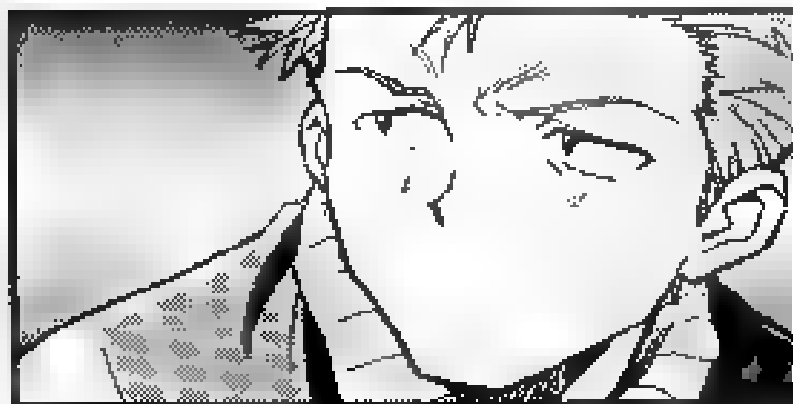
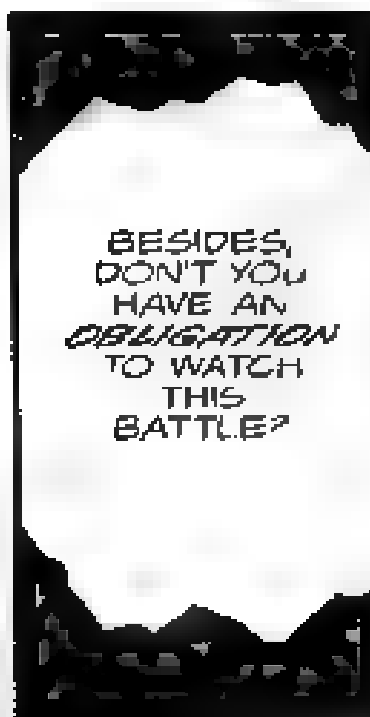
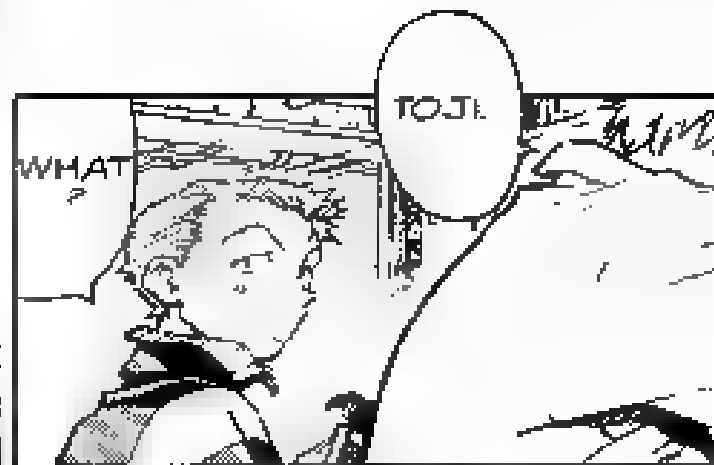
?











OKAY,
SHINJI
21

HMM...

DON'T
YOU THINK
YOU
OWE HIM
ONE?

BUT IT
SOUNDS TO
ME LIKE
YOU'RE
STARTING TO
FEEL BAD
ABOUT
HITTING
HIM.

WHAT
EVER
YOU
SAY
TOJI.

NAH

YOU'RE
A
REAL
SLAVE
T' YOUR
DESIRES,
AINT-
'CHAP?

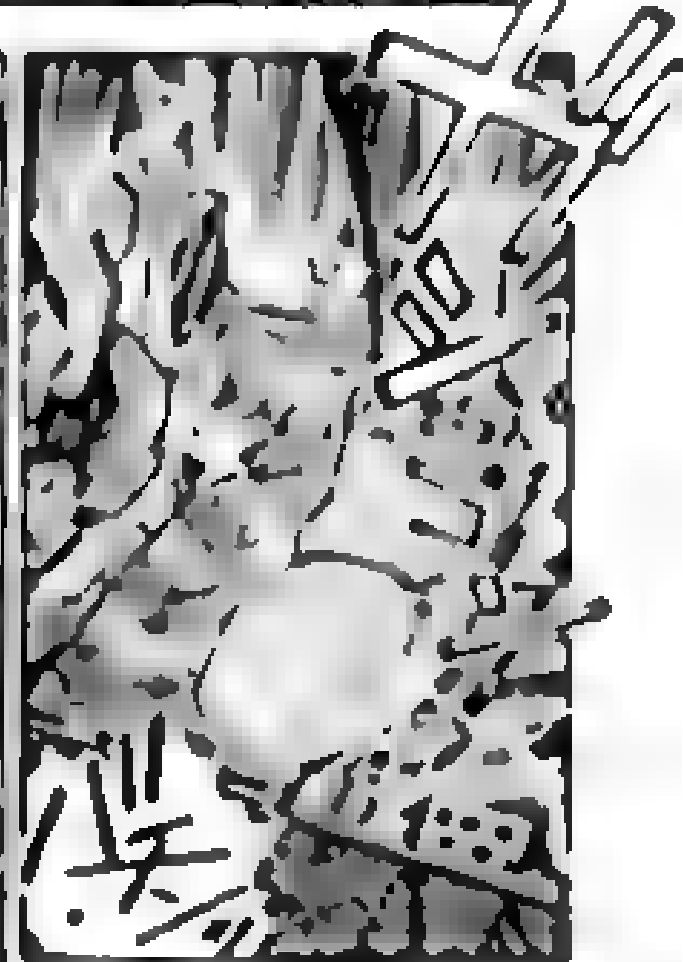
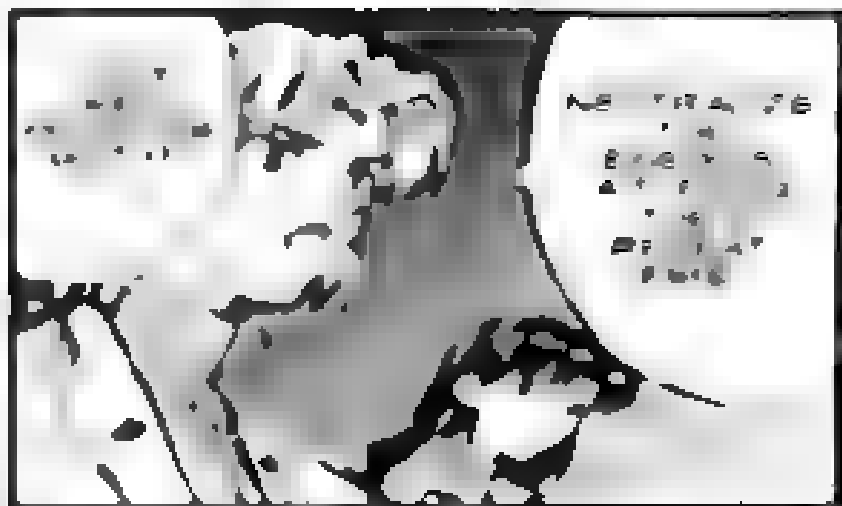
CLASS REP,
WE HAVE TO
GO TO THE
BATHROOM.

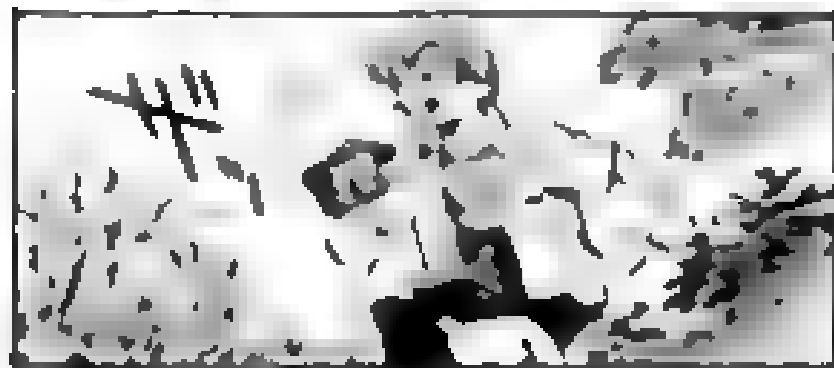
OH

SAY WHAT?

I'LL SHOW
YOU FEELIN'
BAD, MAN

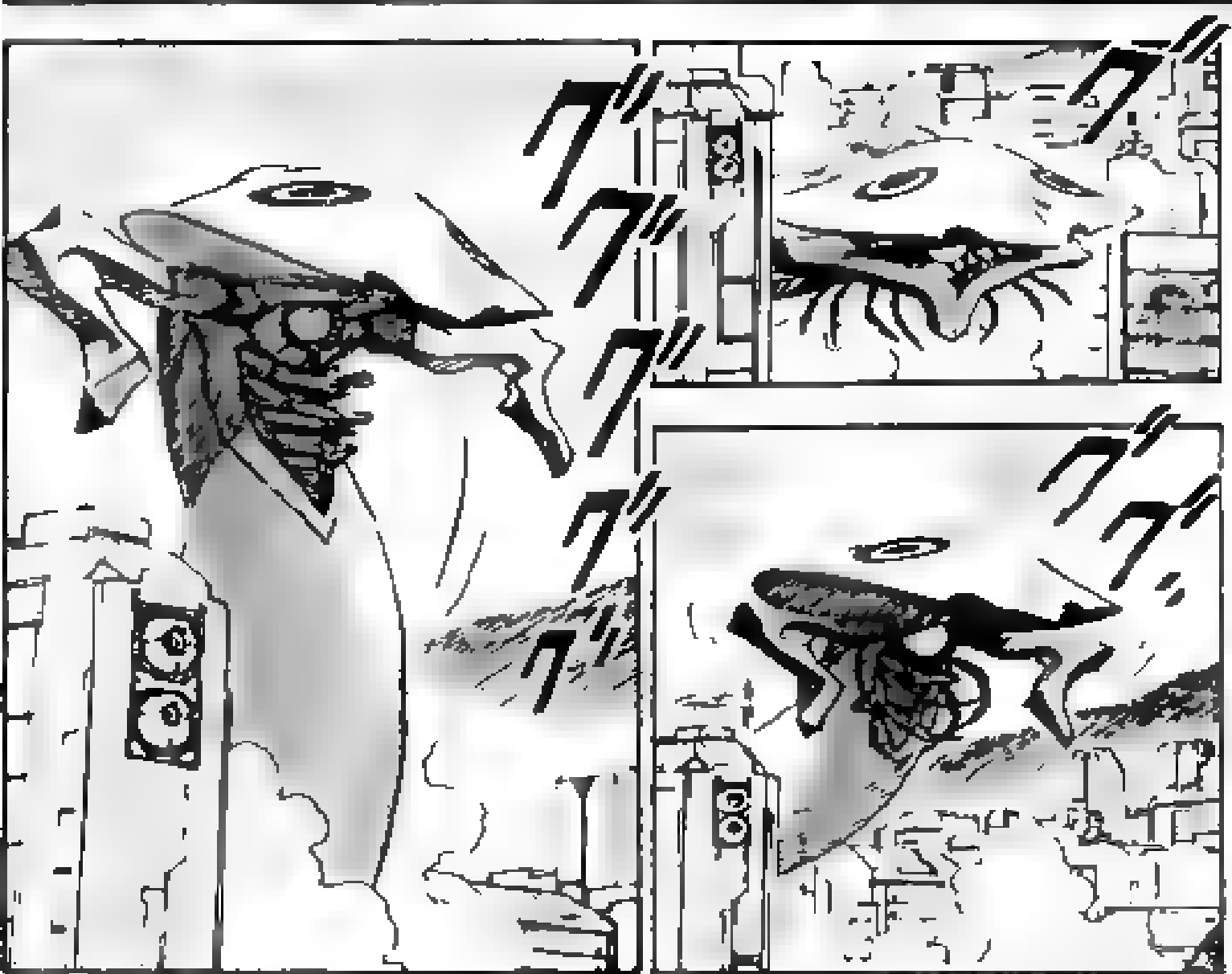
WELL,
YOU'D
BETTER
HURRY
IT
UP!





KENSUKE,
WAIT UP
ALREADY!

YOU'RE
GONNA
FALL!





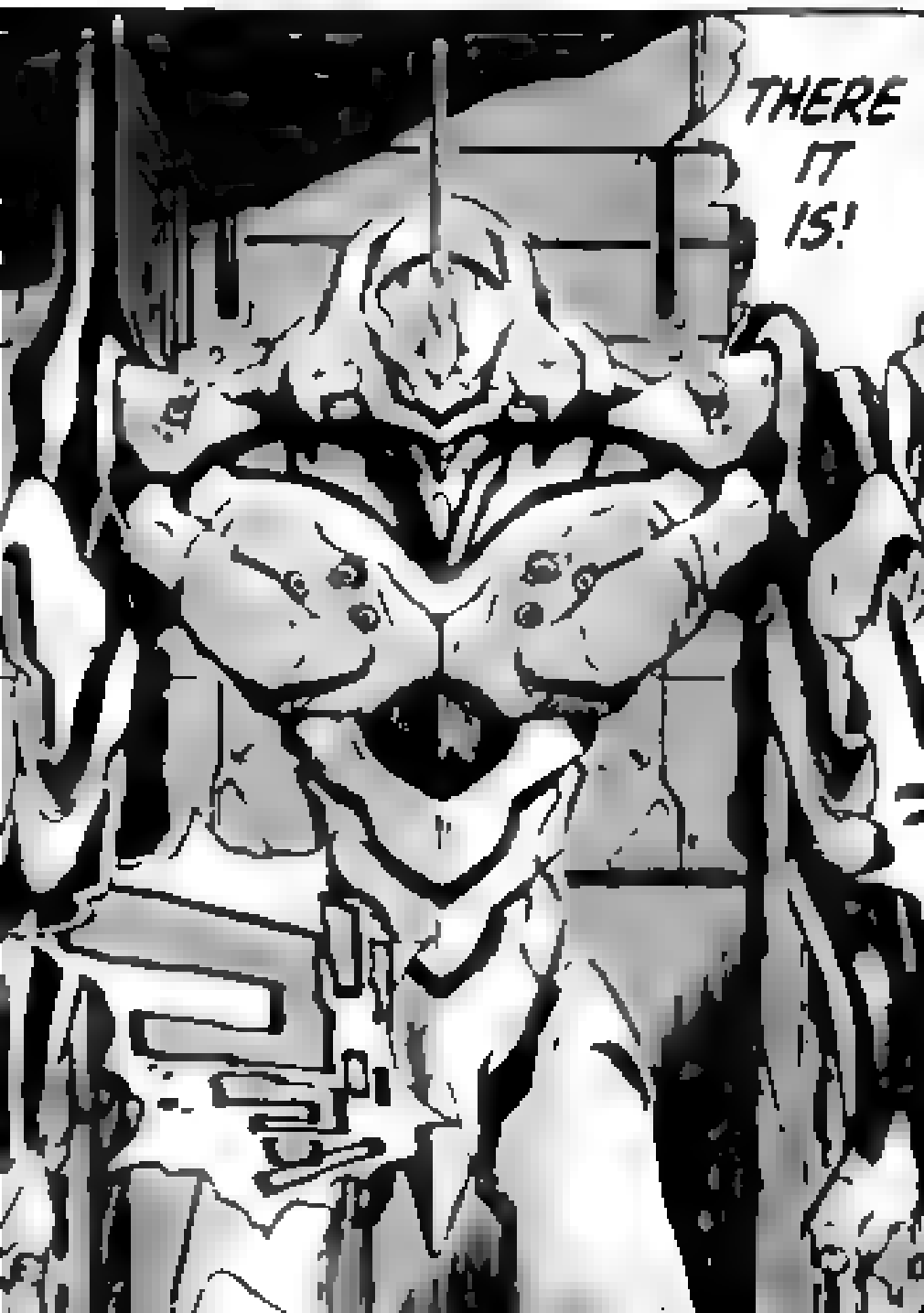
OH



THAT'S
AN
"ANGEL"
OSOUSTIN

MAN

IT WAS
WORTH
ALL THE
HARVE
SHEARING
AT
THE



THERE
IT
IS!

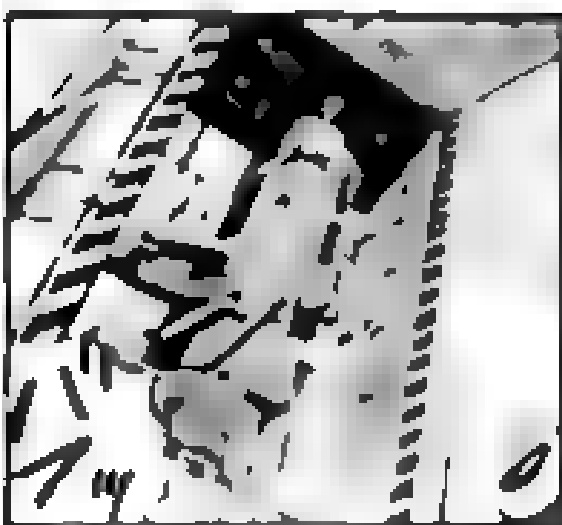


















YAH!

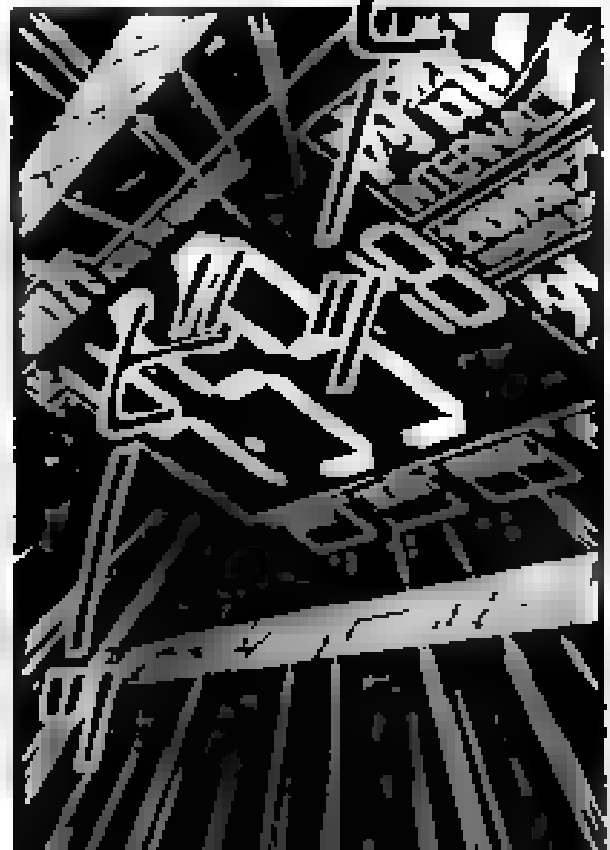


WHAT
THE
HELL?

EVA HAS
SWITCHED
OVER TO
INTERNAL
BATTERIES!



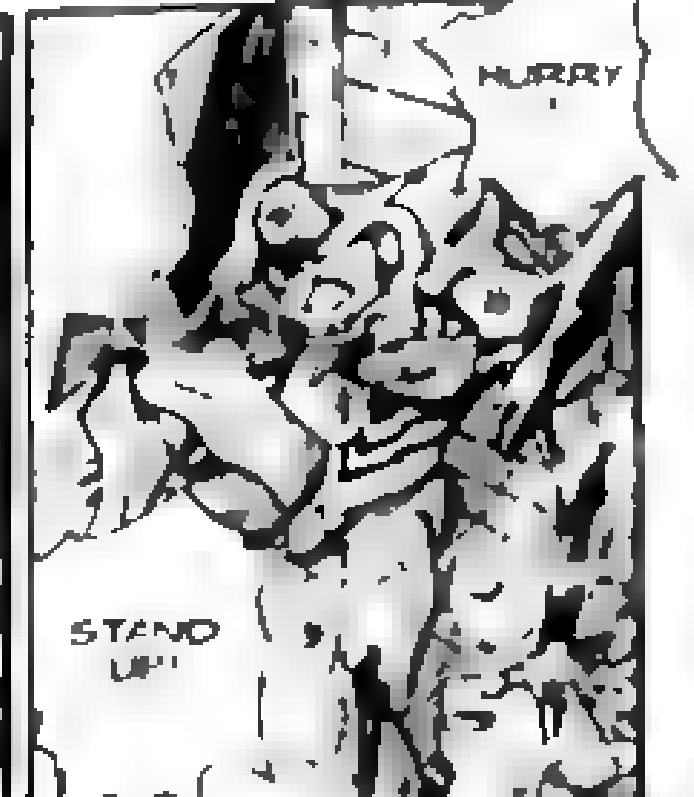
UMBILICAL
CABLE
SEVERED





YOU
HAVE
+
DEFEAT
+
FIGHT
AWAY!

WENT TO
THE
OF THE
MAY THE
BE THE
LEAVING
THE
REMAINING



HURRY

STAND
UP!

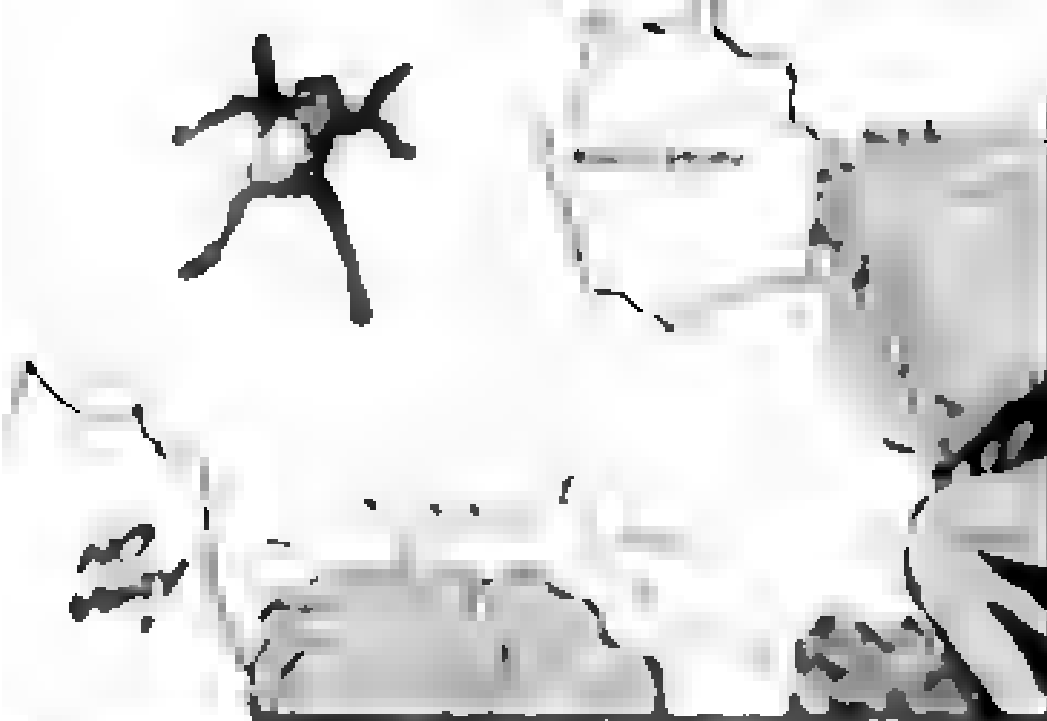


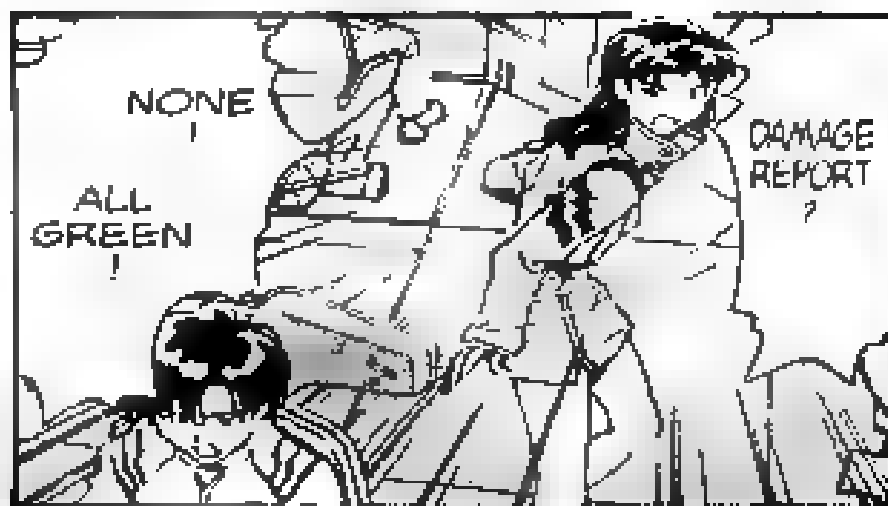
AAA+



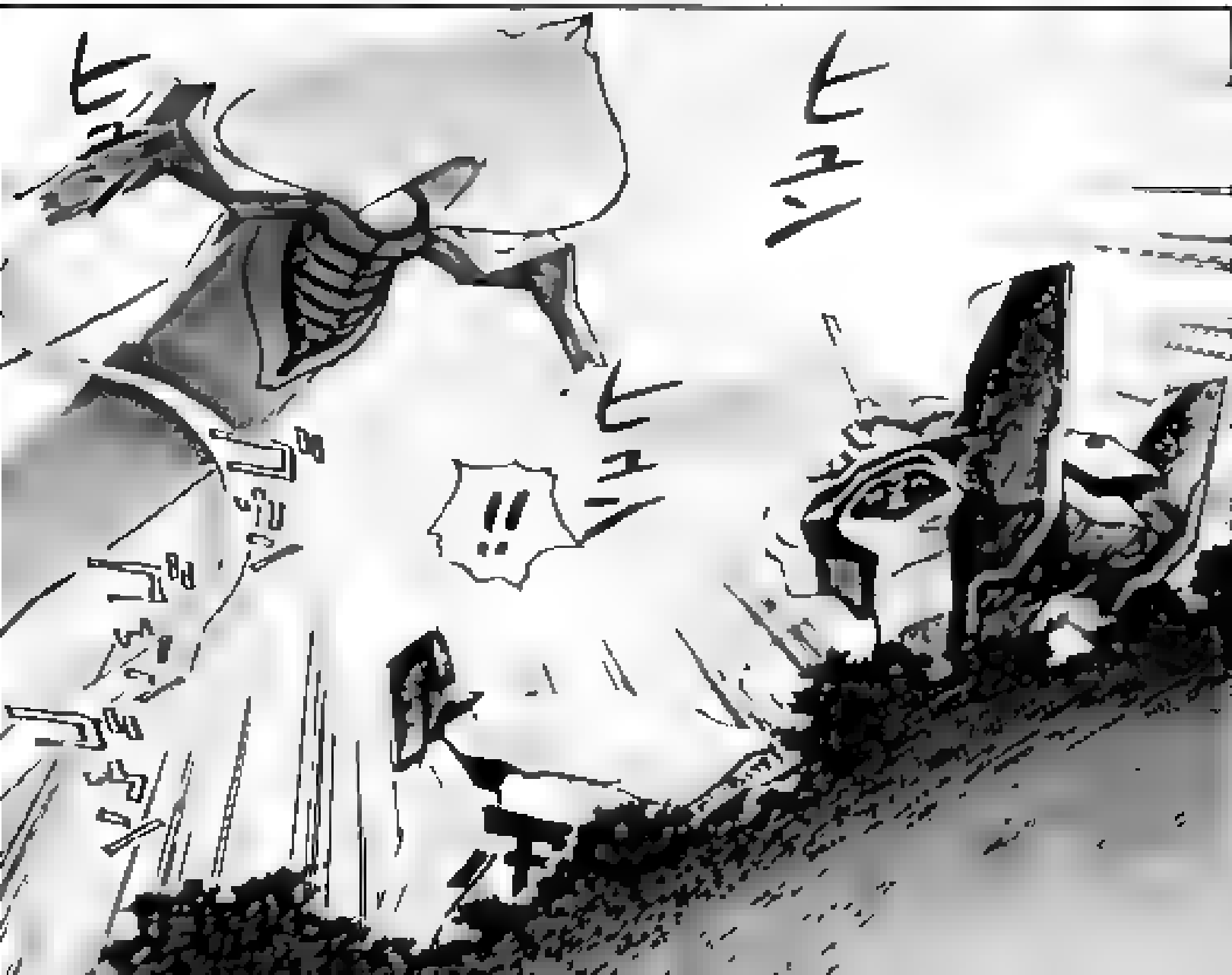


アッアッアッアッ!













SHOULD
IN
CONTACT
WITH
TAT GT
ALL
RELING



IF HE
MOVES
WE'LL
DEAD



BECAUSE
WE'RE
HERE

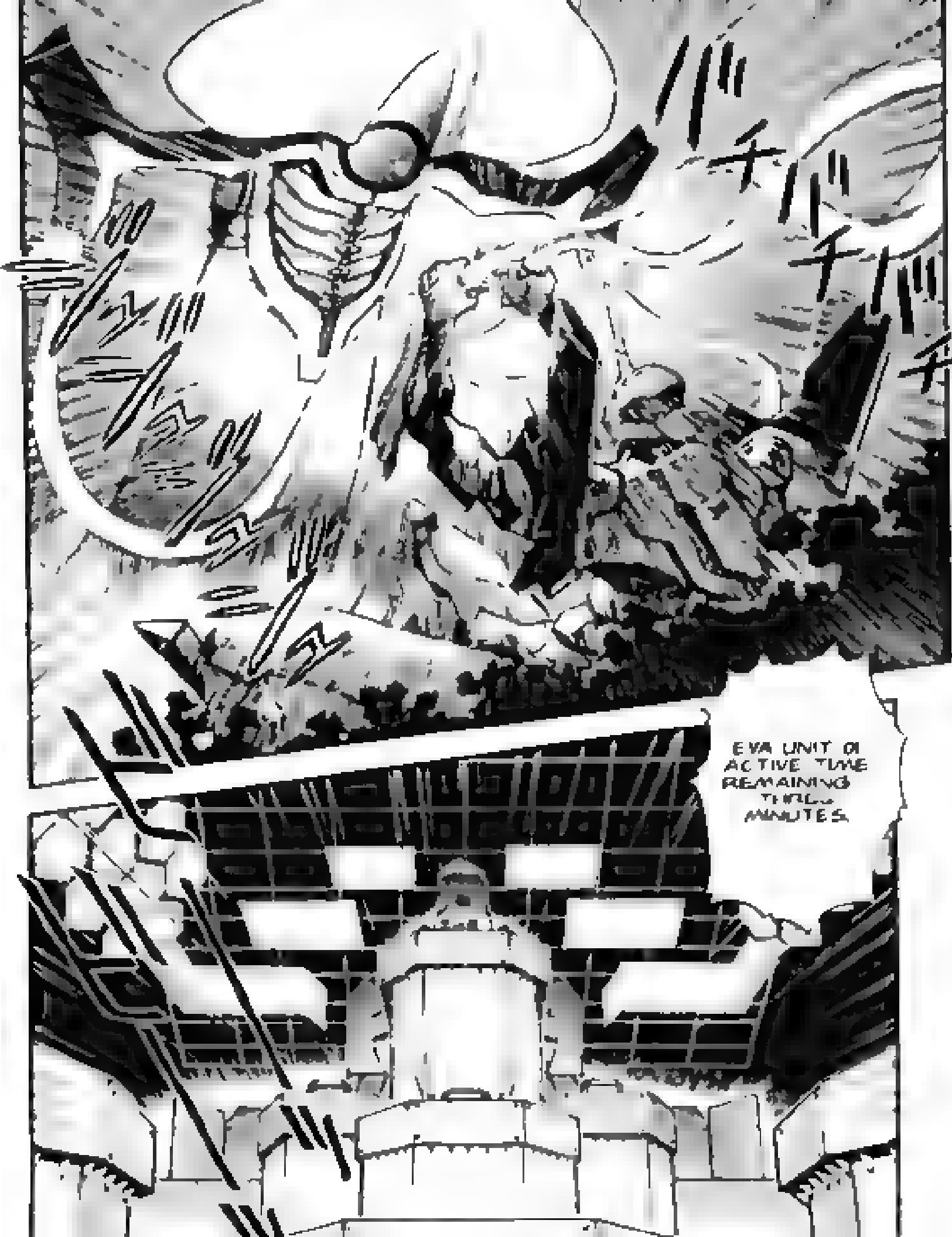
WHY
DONT
HE JUST
GET
CLEAR



SHINJI...



NEON
GENESIS
EVANGELION
STAGE 10:
SHONEN AND KNIFE



EVA UNIT 01
ACTIVE TIME
REMAINING
THIRTY
MINUTES




EASY
FOR
YOU
TO
SAY.!

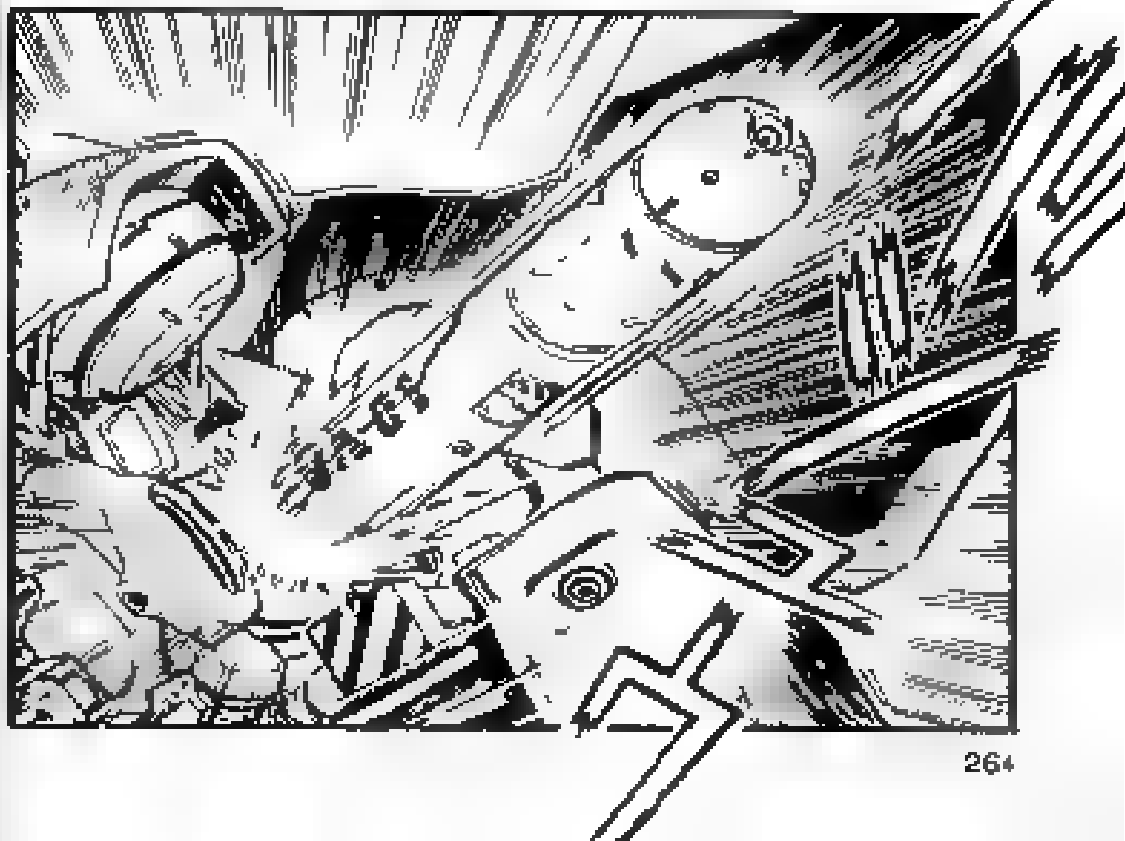


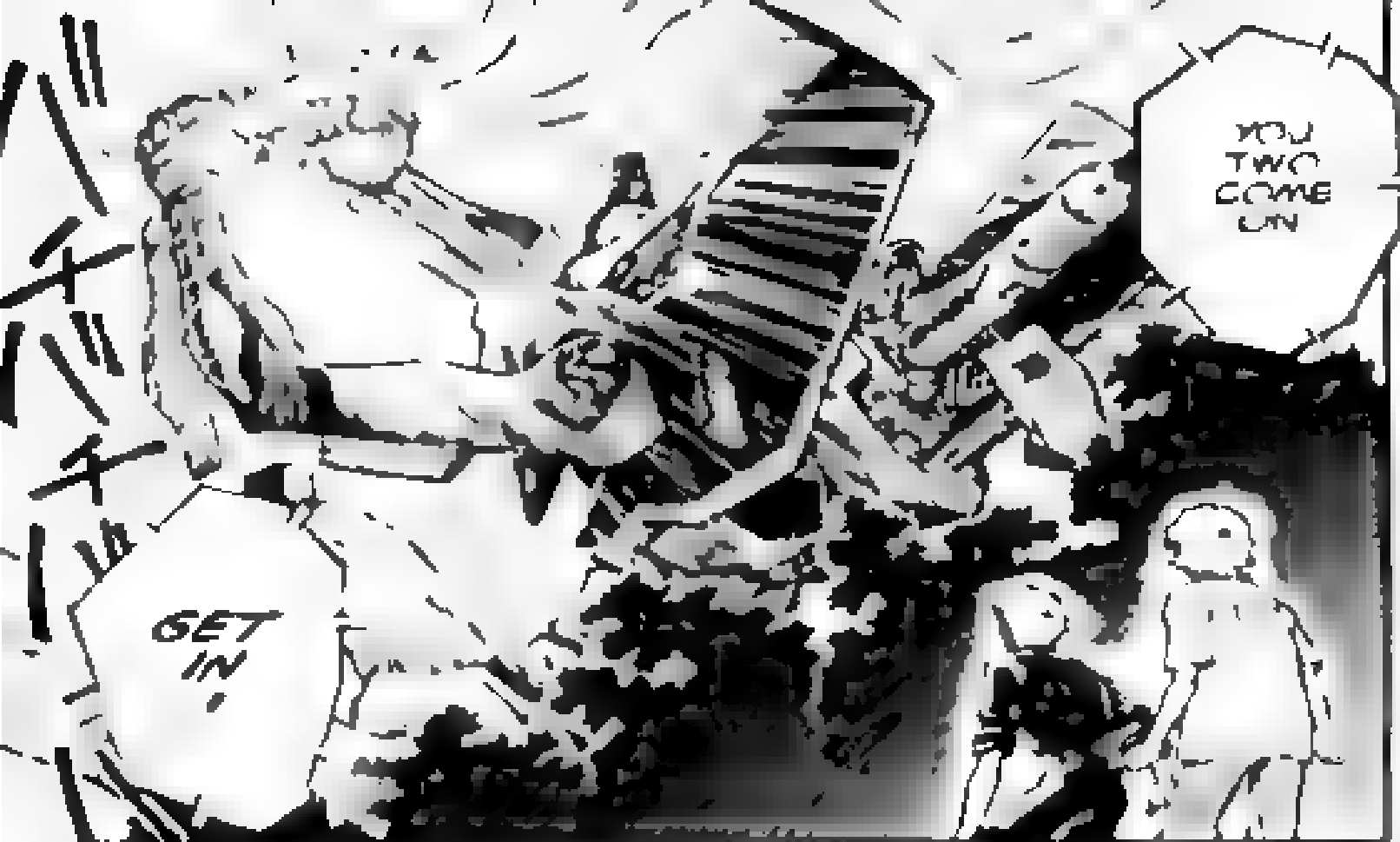
SHINJI
FALL
BACK
FOR
NOW!

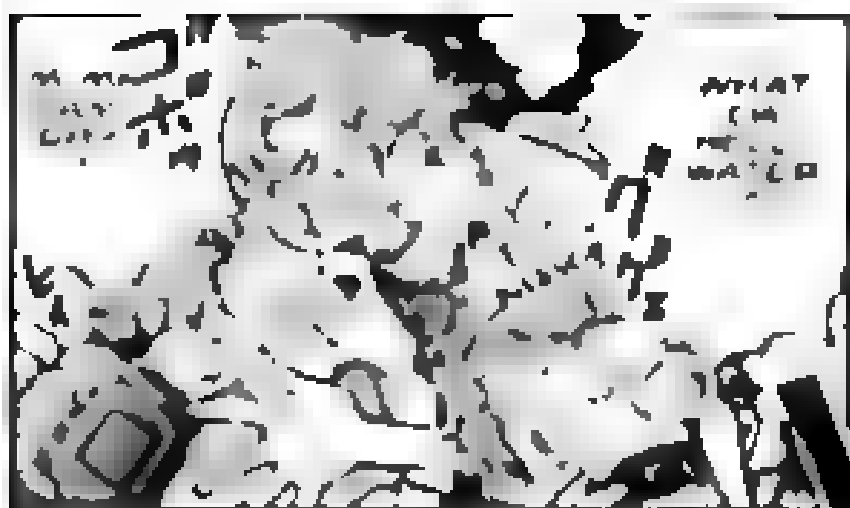
JUST
CONCENTRATE
ON
GETTING
UP.

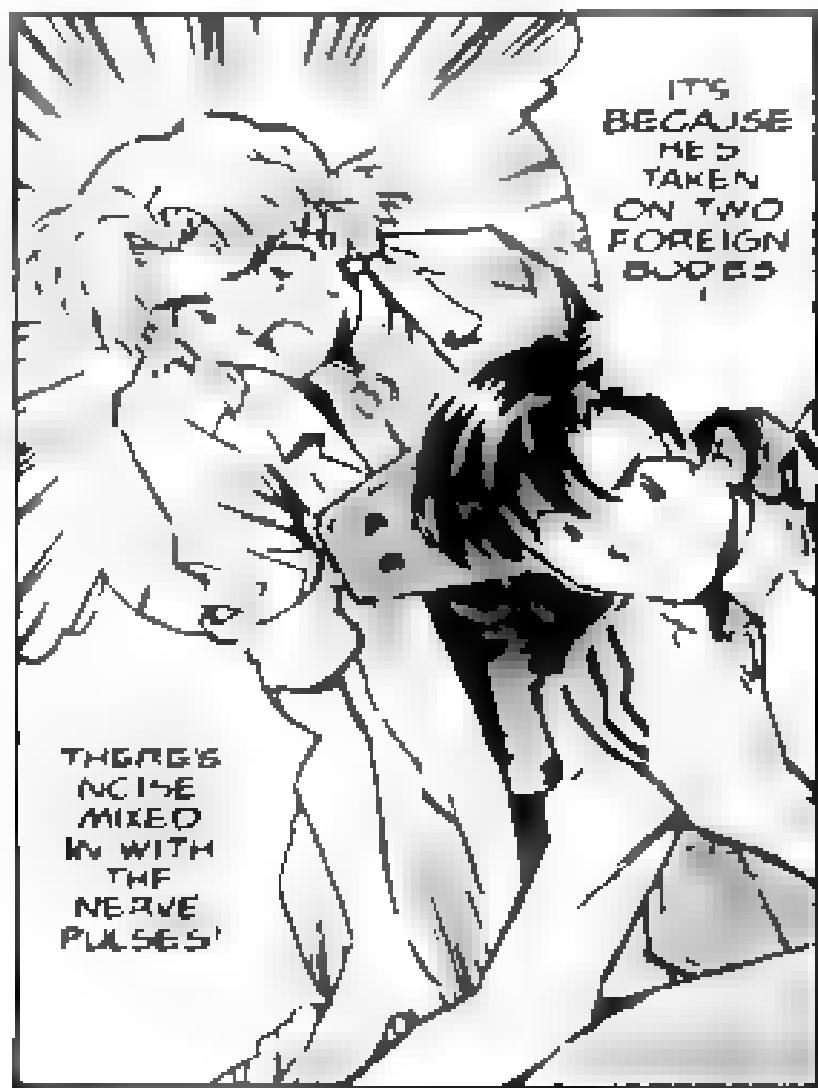


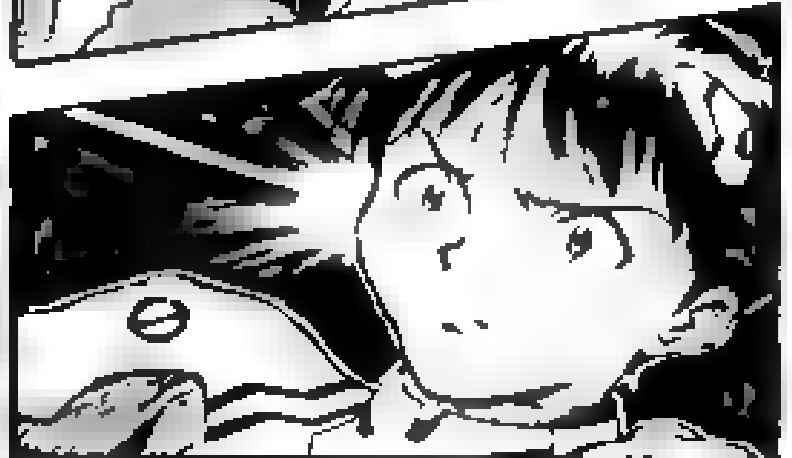
...IF I
SCREW
UP AND
SQUASH
THOSE
TWO,
I -

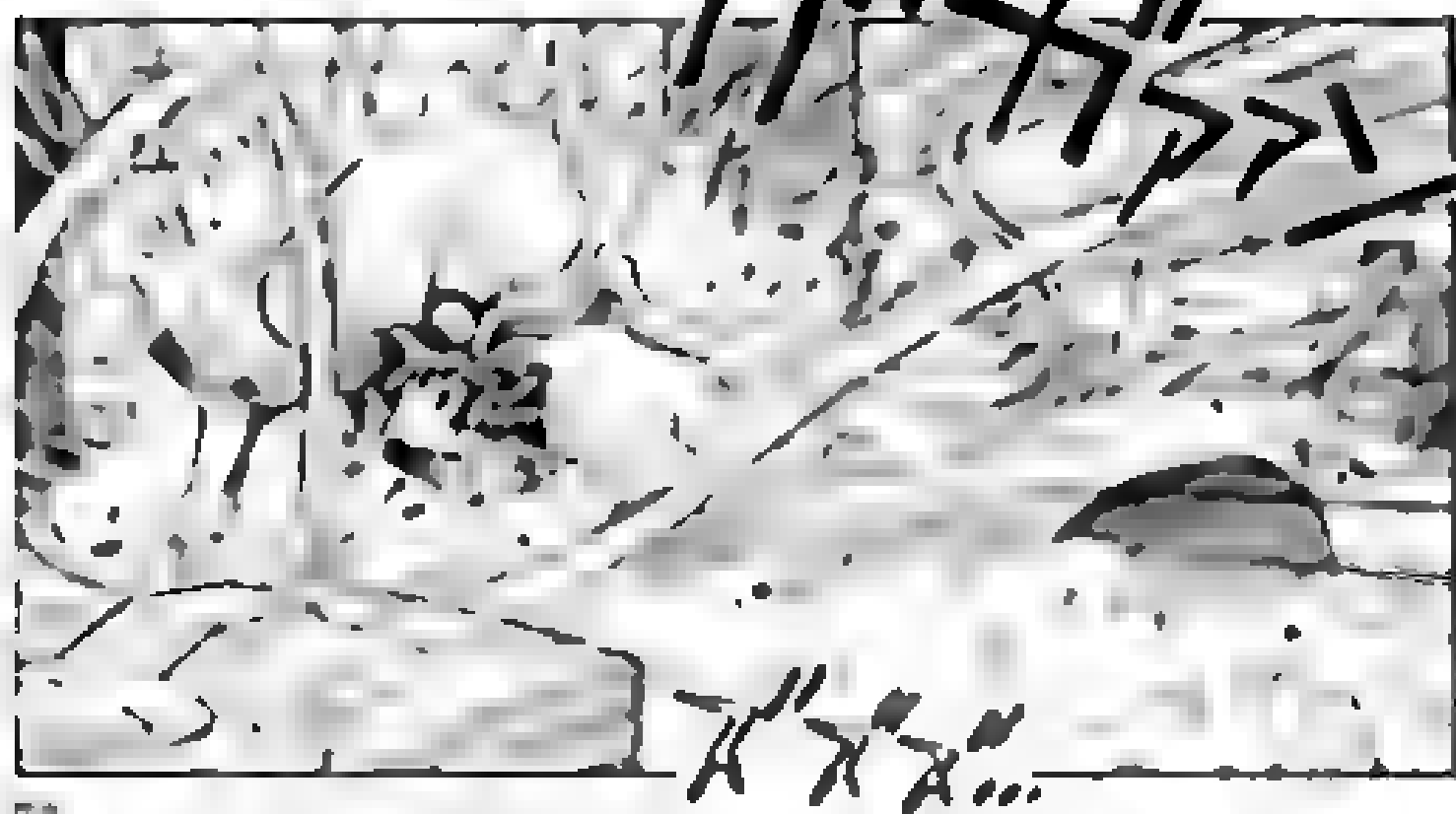














USED
RE-ENTRY VAL
TO RE-ENTER
HALL - BECAUSE
I TOOK
A TURN
SIDE OF THE
MOUNTAIN!

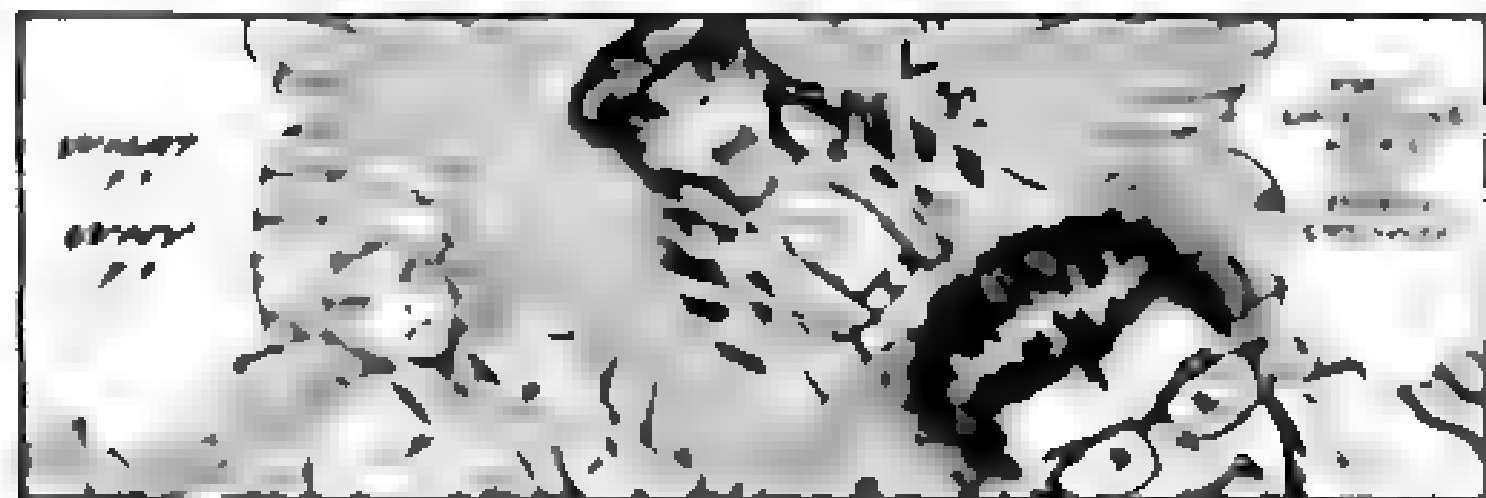


HOW
FALL &
BLACK



THE
HALL
MOUNTAIN





EEEEYAAAAA



WHAT
THE
HELL
IS
HE
DOING

Oh JEEZ man
mercy don't
wanna die
NO PLEASE





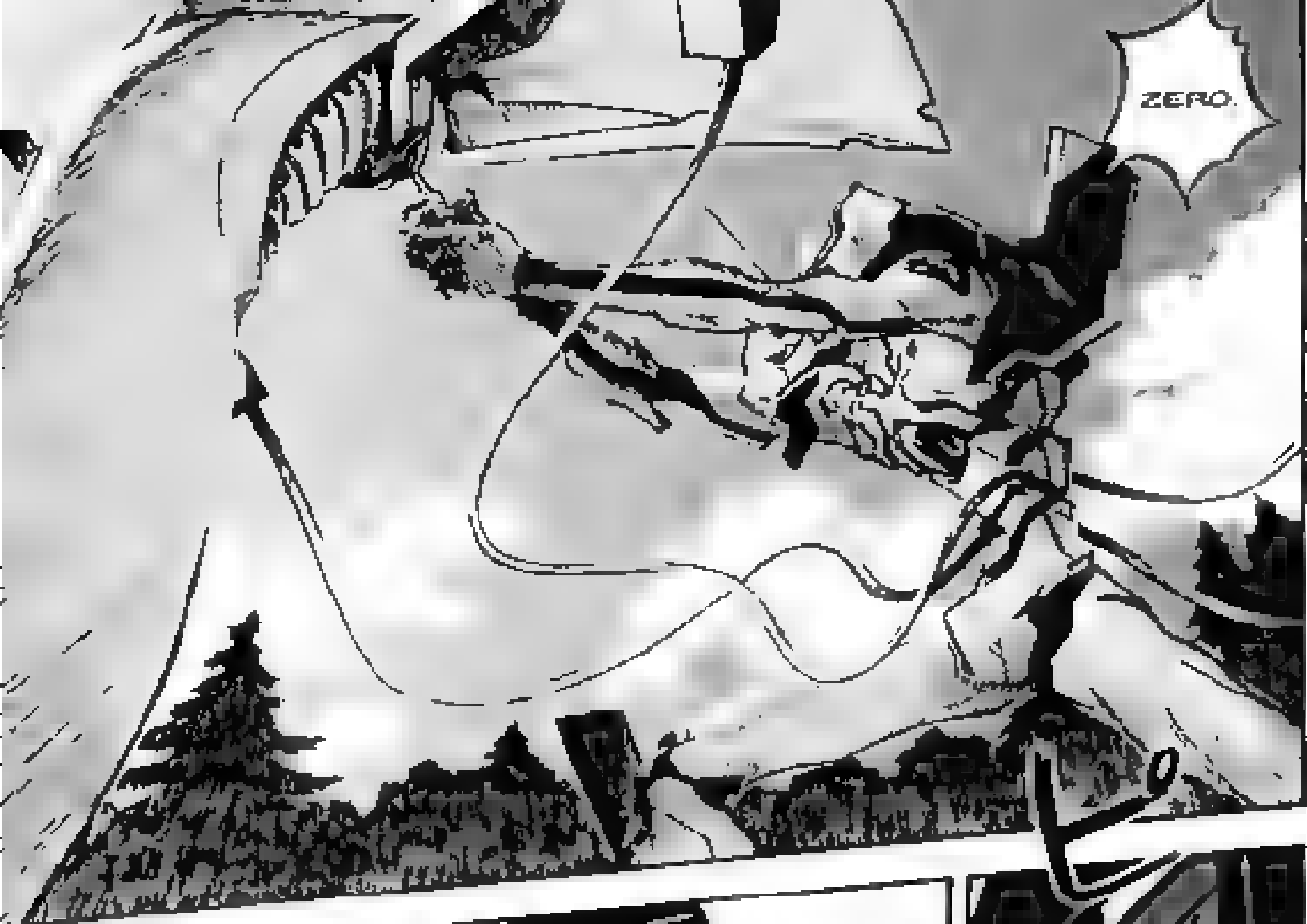
















But
for
what
for
who
?

Why
do
I
have
to do
this
?
For
who
?

I'M
FINE

KAR



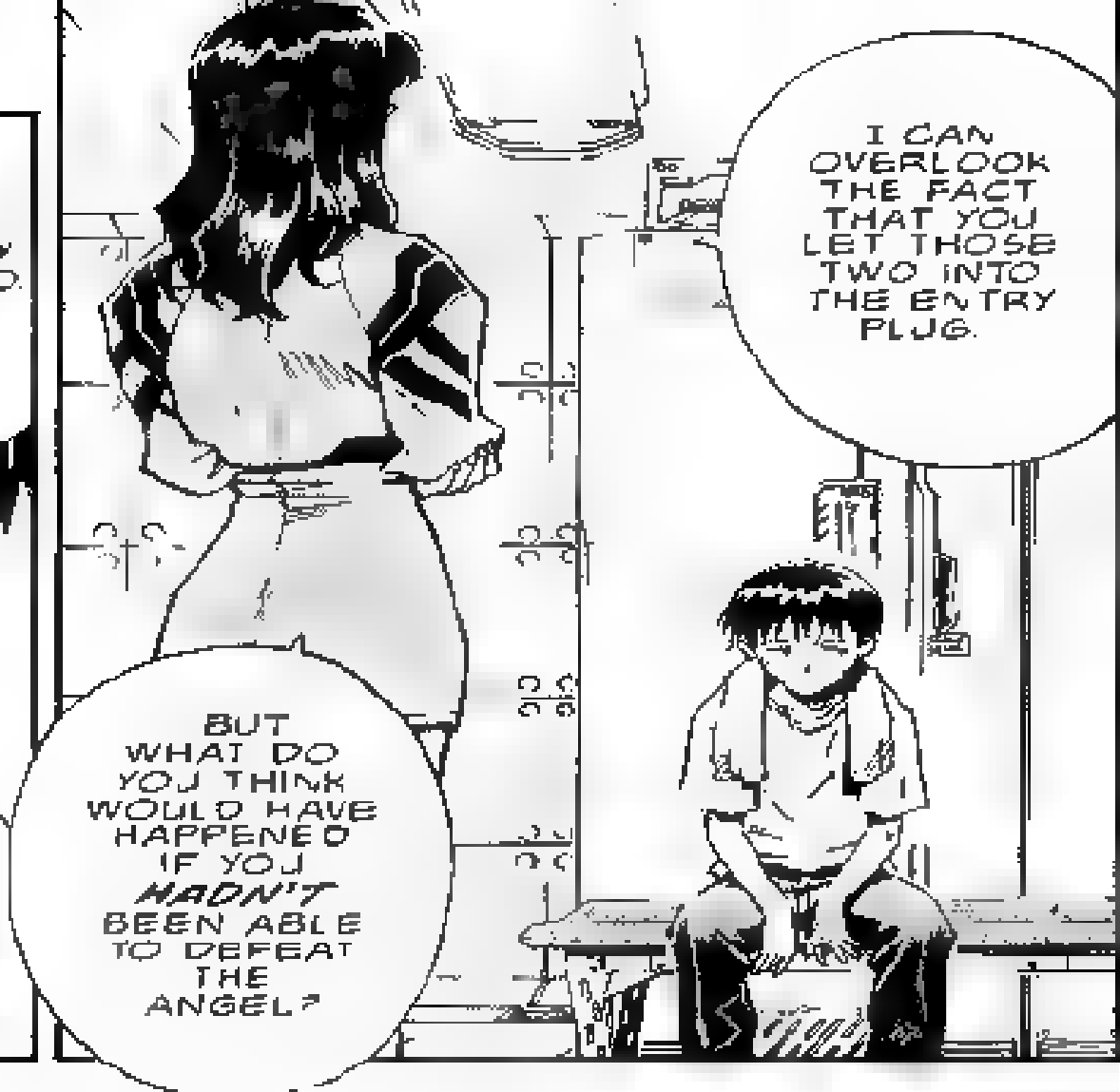
NEON
GENESIS
EVANGELION
STAGE 11:
THIRD CHILD WANDERING



WHY
DO YOU
DISREGARD
MY
ORDERS
SHINJI



I'M
SORRY
MISATO.



BUT
WHAT DO
YOU THINK
WOULD HAVE
HAPPENED
IF YOU
HADN'T
BEEN ABLE
TO DEFEAT
THE
ANGEL?

I CAN
OVERLOOK
THE FACT
THAT YOU
LET THOSE
TWO INTO
THE ENTRY
PLUG.



UNDER-
STAND
?!



YOU
HAVE AN
**OBLI-
GATION**
TO
FOLLOW
MY
ORDERS

I'M
YOUR
OPER-
ATIONS
SUPER-
VISOR



"I'M
SORRY
ISN'T
GOOD
ENOUGH

DID YOU
WANT US
TO LIVE
TOGETHER
BECAUSE
IT'S EASIER
TO KEEP AN
EYE ON
ME?

WHAT
?!

I
I
KNOW

IM ONLY
A PLOT
YOUR
SUBORDINATE
THAT'S ALL
I AM
TO YOU

ANYWAY,
I DON'T
SEE WHAT
THE BIG
DEAL IS!

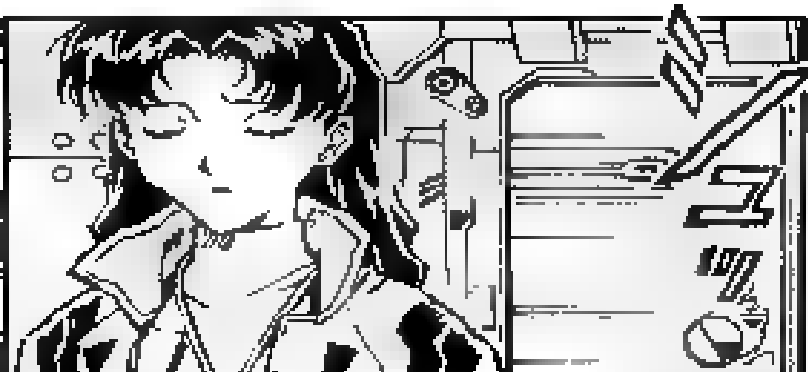
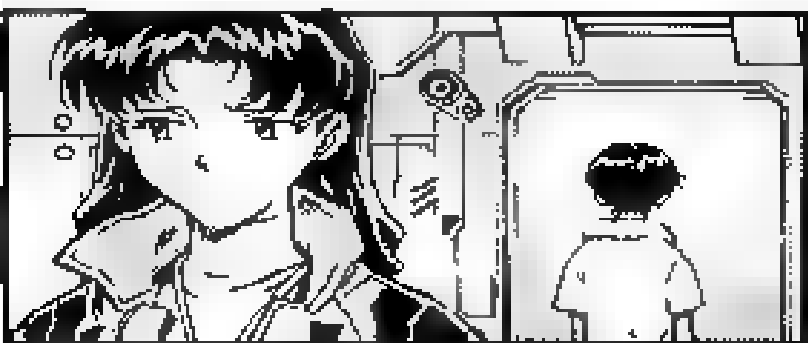
I
WON.
DIDN'T
I?!

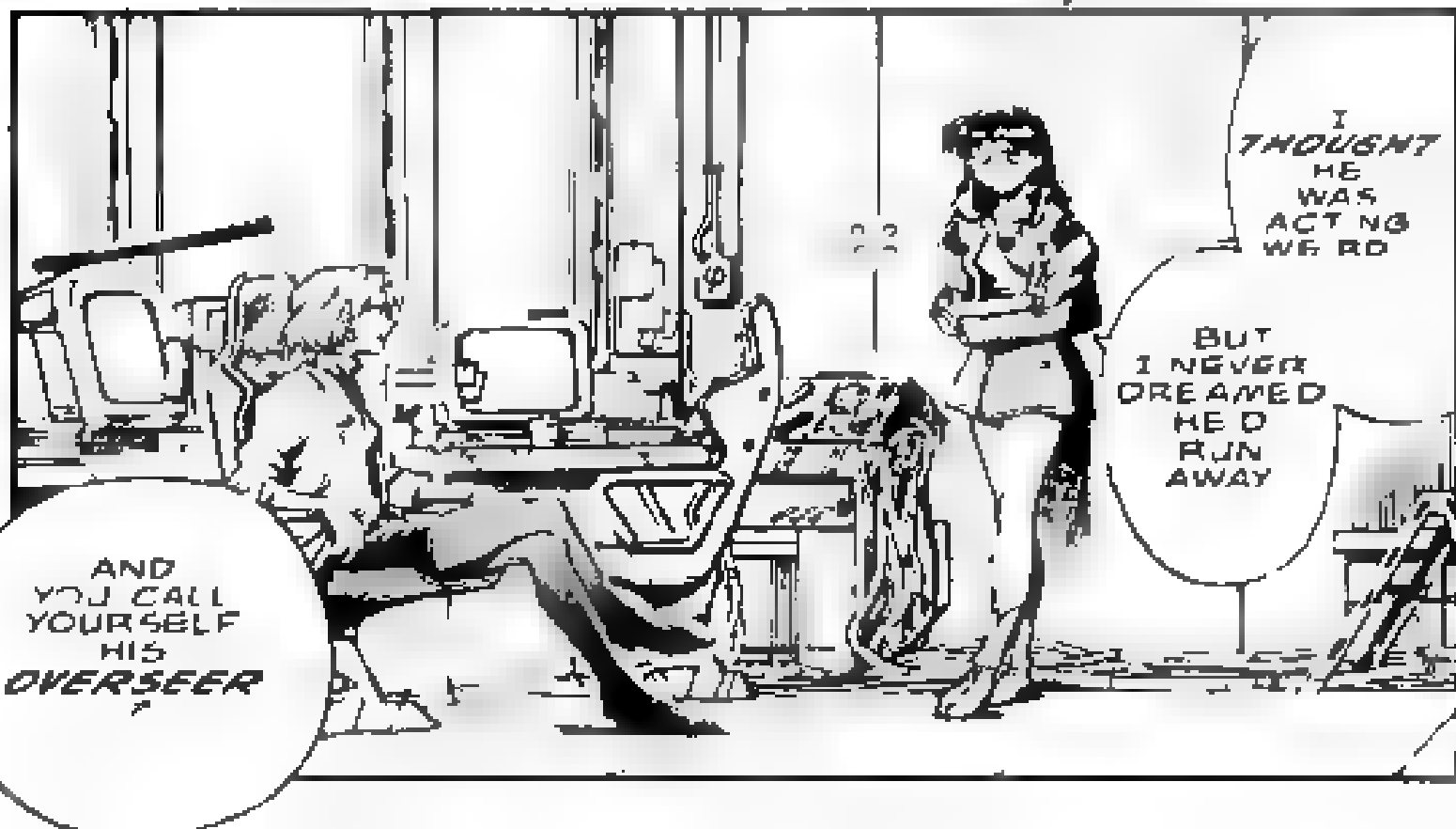
I MEAN
THAT'S
OKAY
BUT AT
FIRST I
ACTUALLY
THOUGHT
YOU
CARED
ABOUT
ME

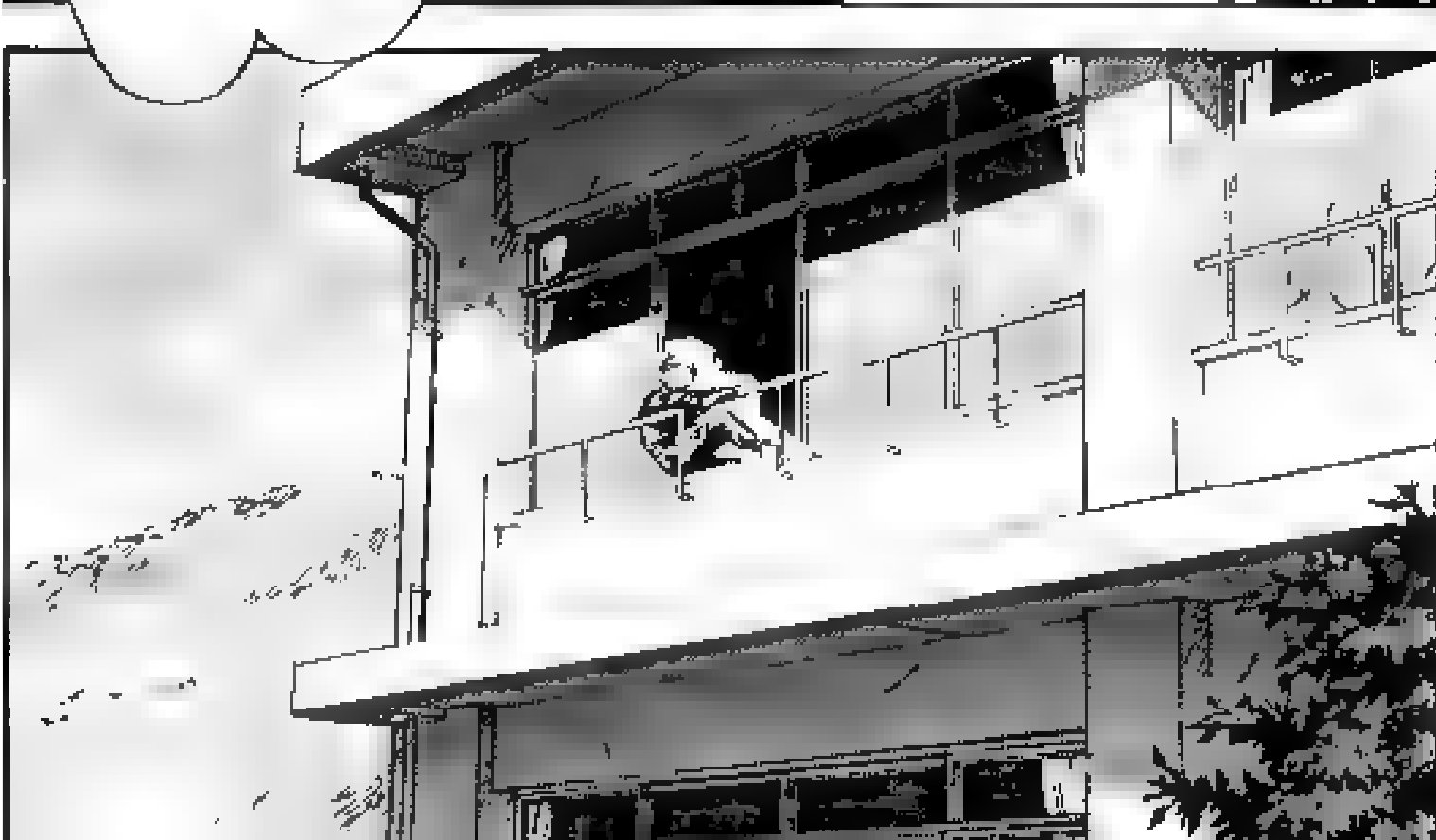
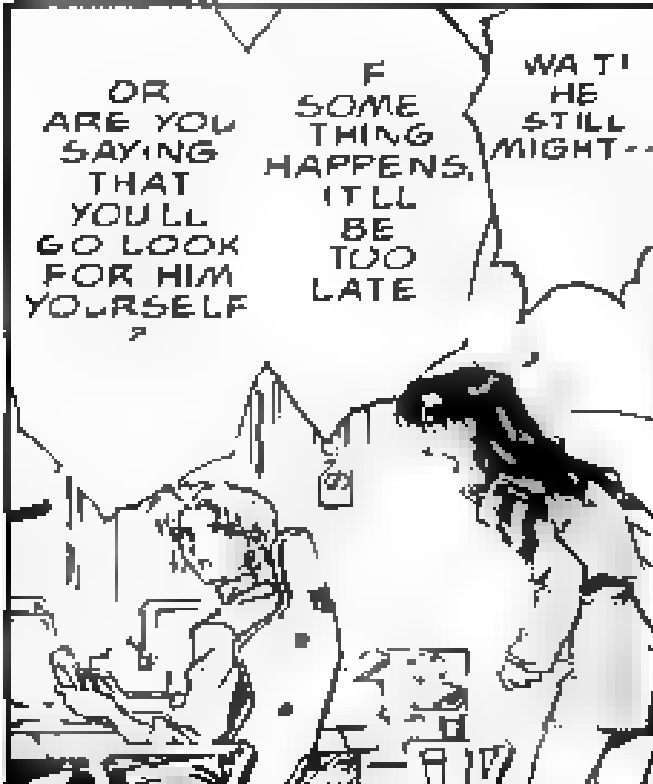
WAIT
A
MINUTE

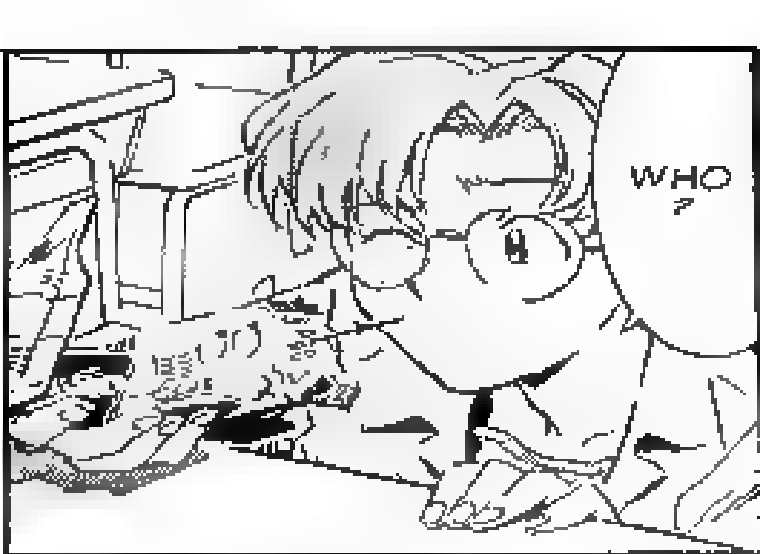
WHAT'RE
YOU
SAYING
?!









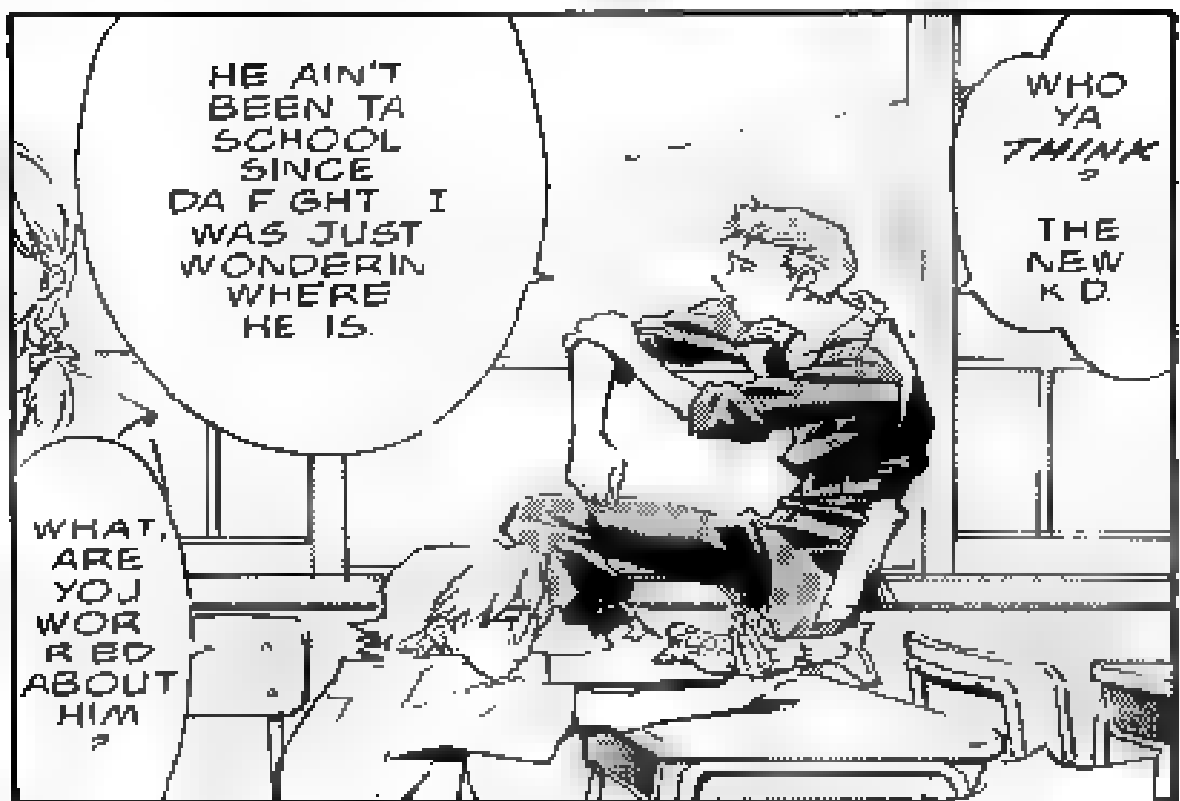


WHO?



I WONDER

HOW D'YA THINK HE'S DOIN'?



HE AIN'T BEEN TA SCHOOL SINCE DA FIGHT. I WAS JUST WONDERIN WHERE HE IS.

WHO YA THINK?

THE NEW K.D.

WHAT, ARE YOU WORRED ABOUT HIM?

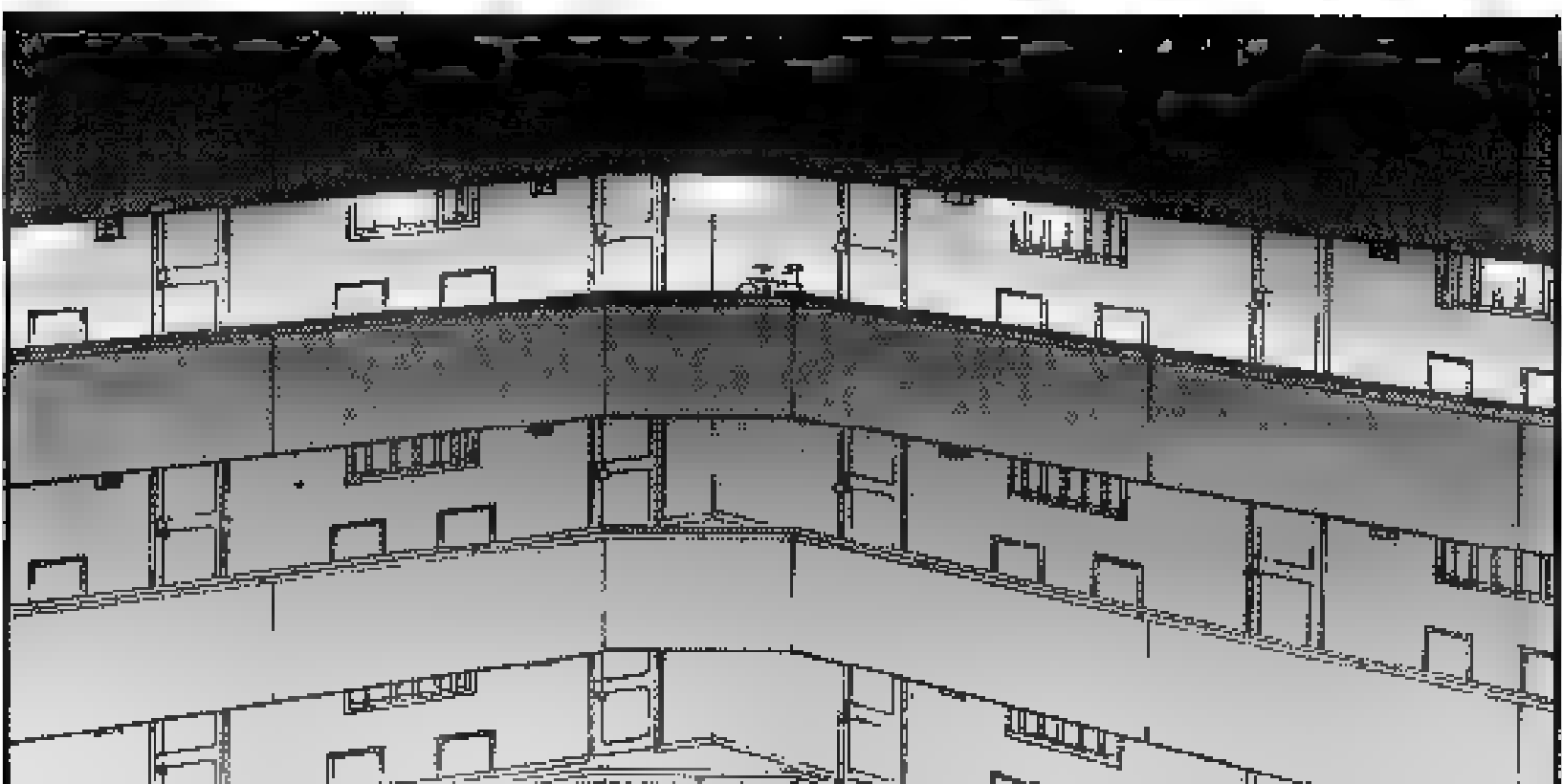
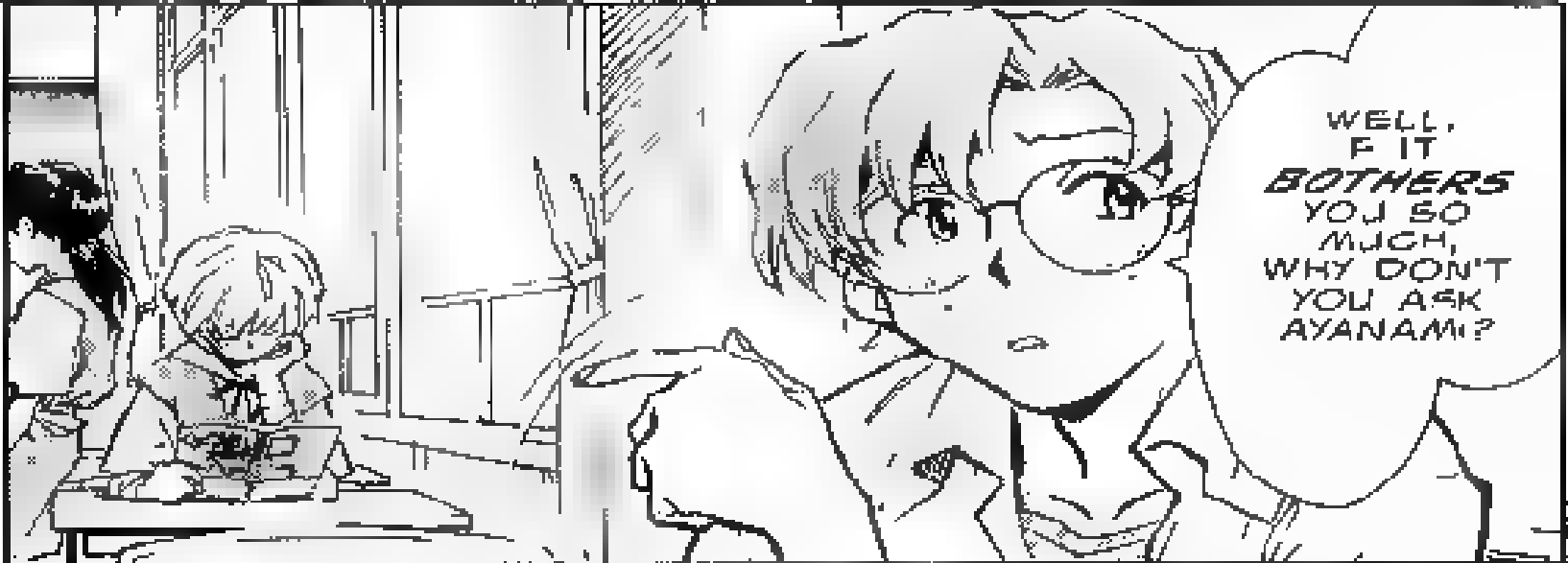


FOR YOU THAT'S THE SAME THING ISN'T IT?

YOU'RE NOT EXACTLY BEING UP FRONT ABOUT THIS

I WAS JUST WONDERIN WHERE HE'S, DAT'S ALL

WHO SAID I'M WORRIED ABOUT IM?

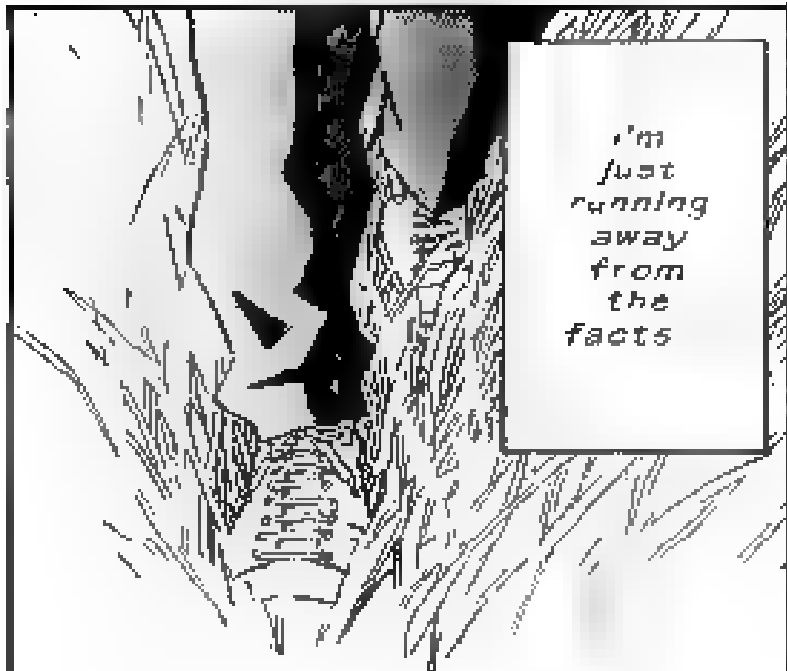






*This
is
dumb*

*No
matter
how long
I keep
waiting
around
there's
no place
for me
to go*



*I'm
just
running
away
from
the
facts*



That's why
nobody
could
ever need
someone
like me



No matter
where I go.
I'm too
insecure
to be of
any use to
anyone

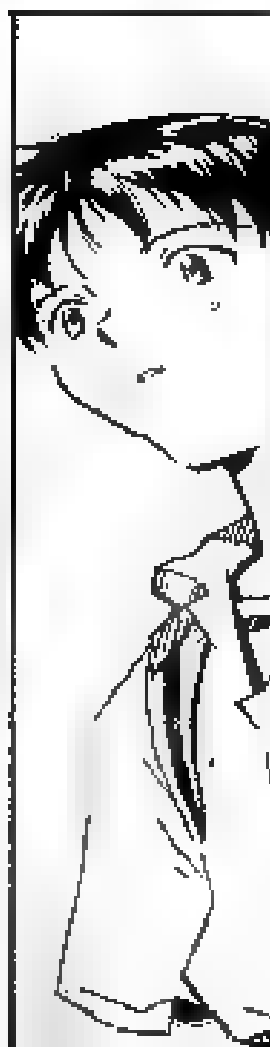
not
as
a
person



Even Dad and
Msato. They
only need me
as a pilot.

WHAT'S A
TENT
DOING
OUT HERE
IN THE
MIDDLE
OF
NOWHERE?

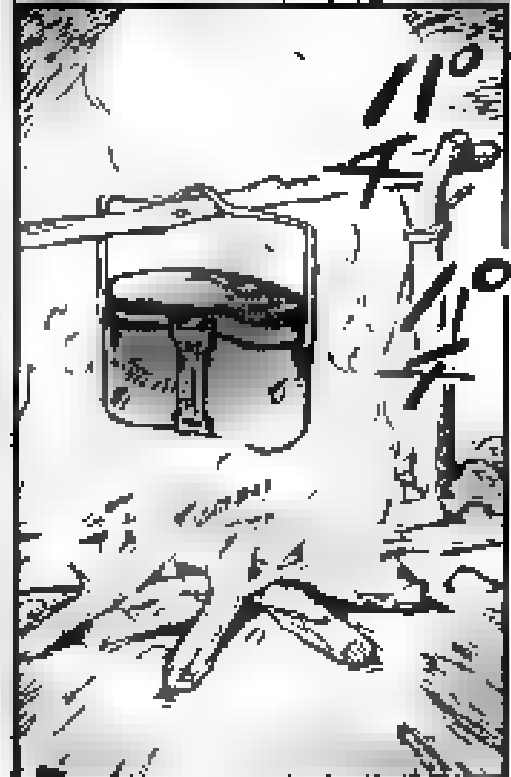
WHAT
THE
HECK?



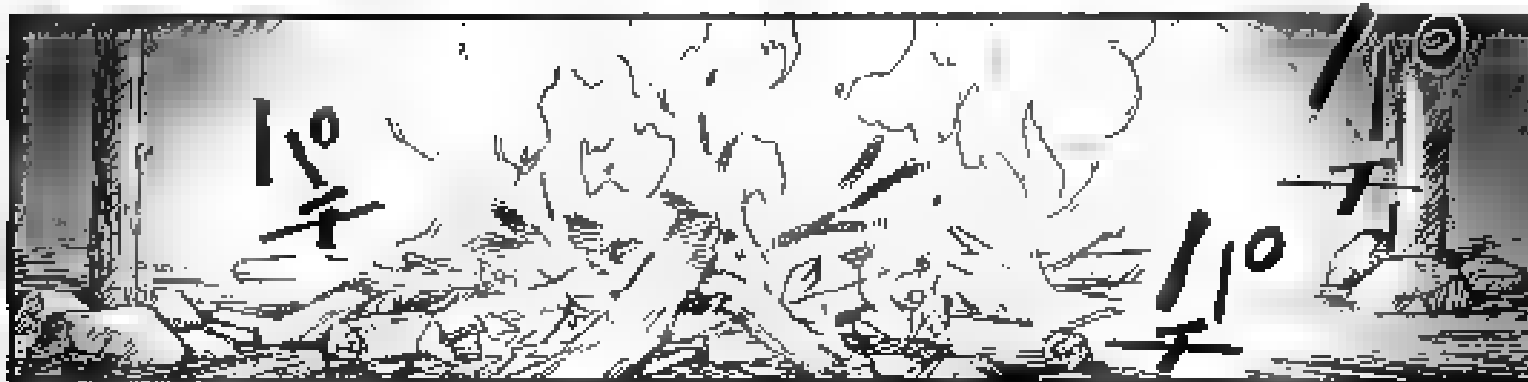
But
knew
that a
along.
didn't
I?


But
still












BUT
STILL I
REALLY
ENVY
YOU



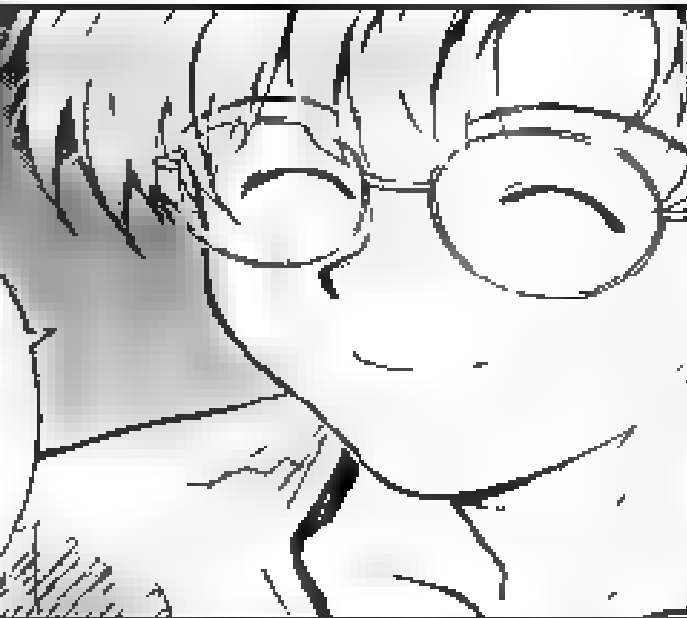
YOU MIGHT
HAVE T
PRETTY
ROUGH,
IKARI



...

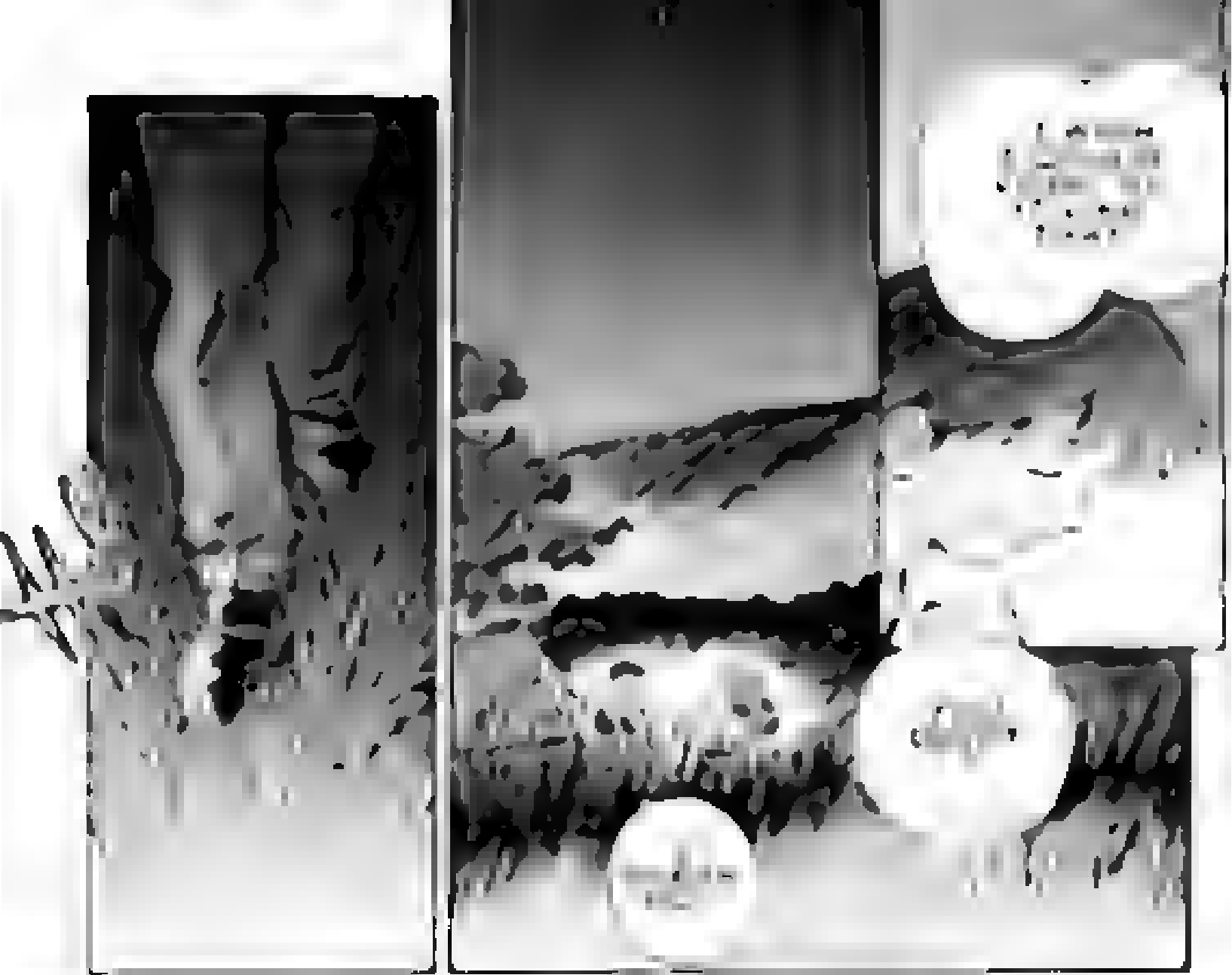


I WSH
I COULD
TAKE THE
EVANGELION
FOR A
SPIN JUST
ONCE!

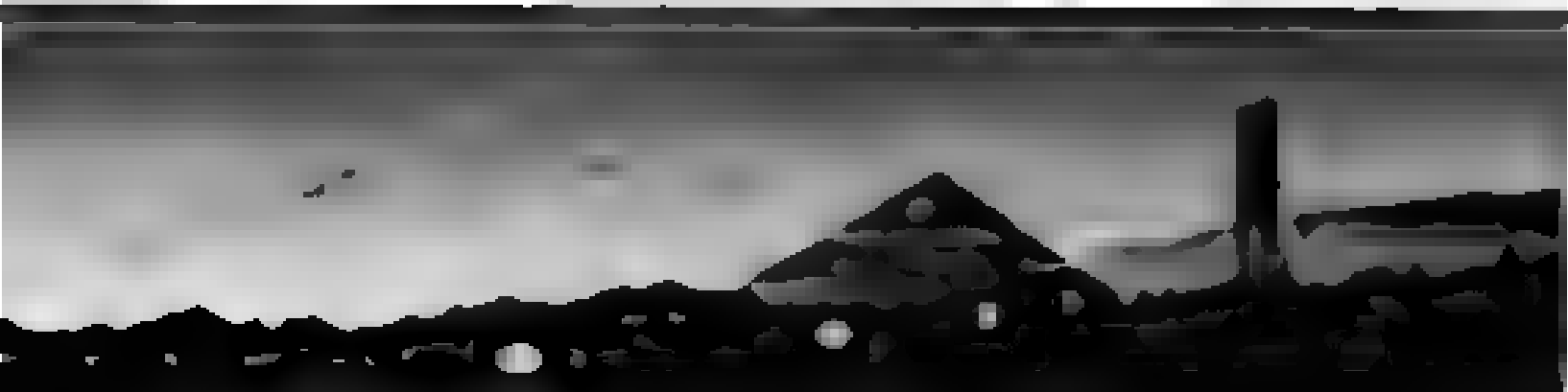


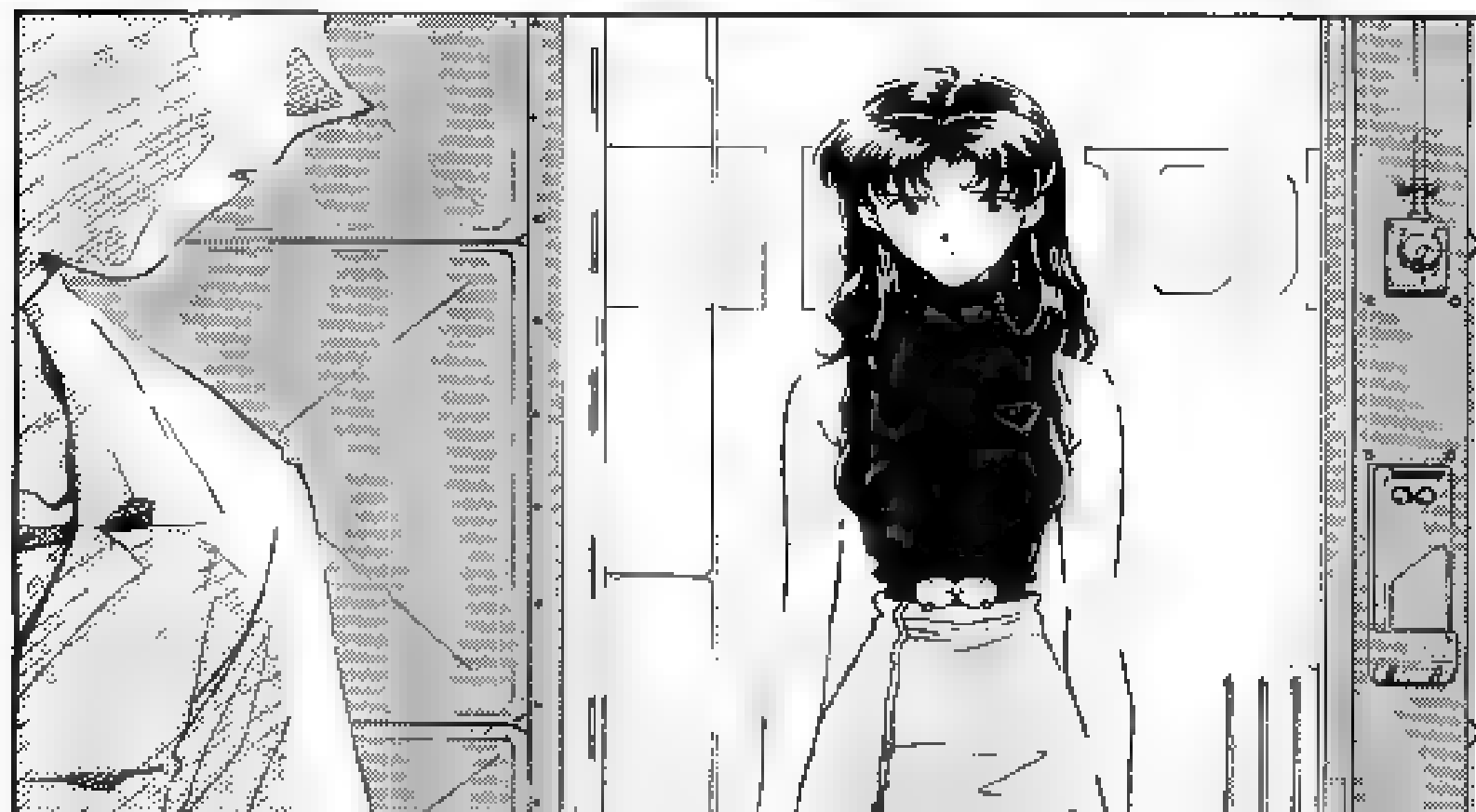
WHATEVER
YOUR
PROBLEMS
ARE, YOU STILL
GET TO PILOT
THAT COOL
ROBOT!

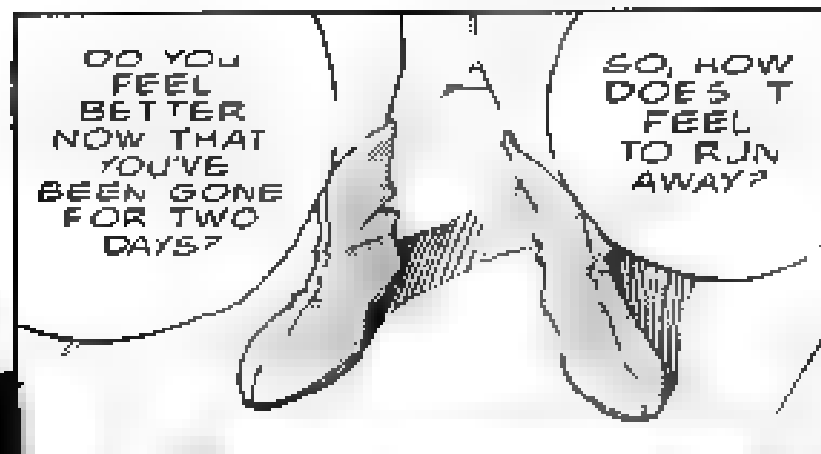














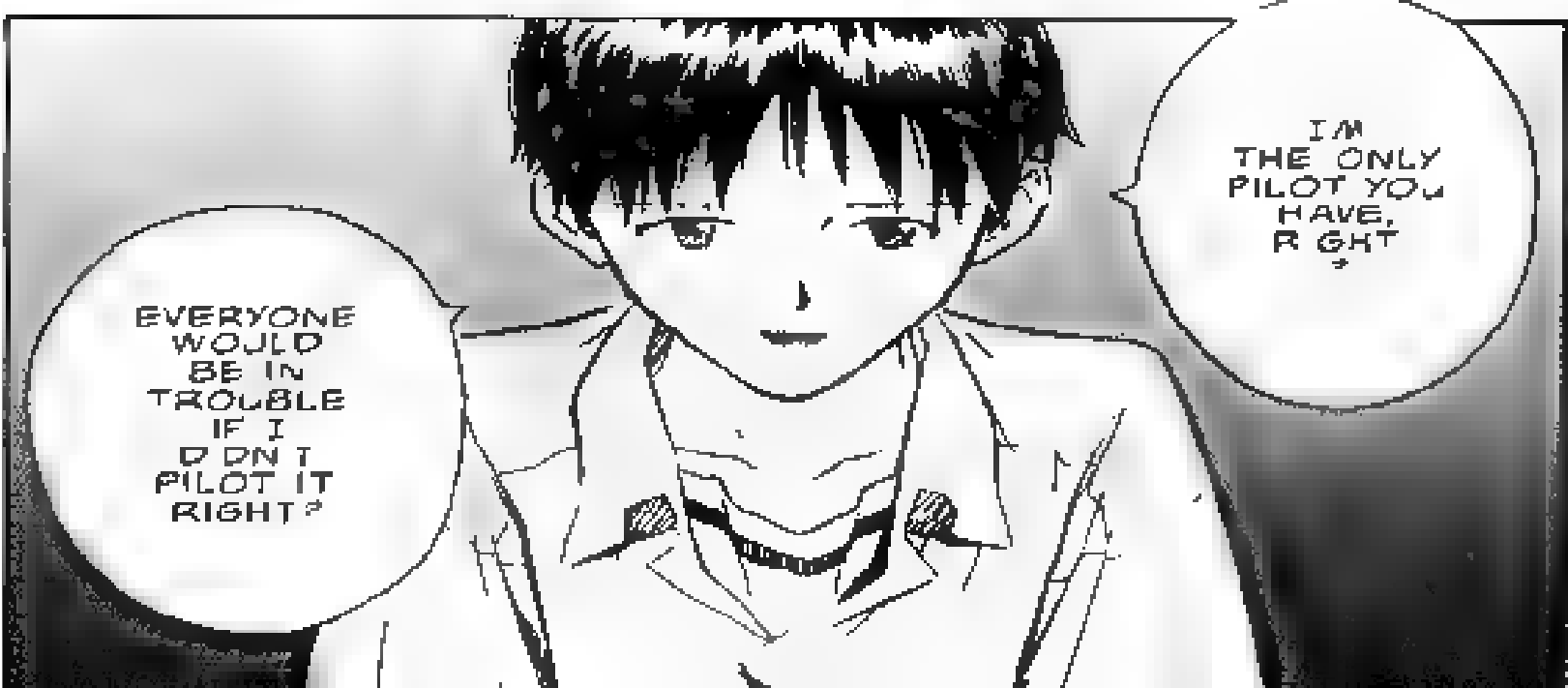
BUT

EVEN IF
I SAID I
DIDN'T
WANT TO,
IT
WOULDN'T
CHANGE
ANYTHING




IT
DOESN'T
MATTER

I TOLD
YOU
BEFORE,
I DON'T
PILOT IT
BECAUSE I
WANT TO




EVERYONE
WOULD
BE IN
TROUBLE
IF I
DIDN'T
PILOT IT
RIGHT?

I'M
THE ONLY
PILOT YOU
HAVE,
RIGHT?



I'M NOT
INTERESTED
IN WHAT
ANYBODY
ELSE
THINKS!
I'M ASKING
YOU





I
DO IT
BECAUSE
EVERY
BODY
TELLS
ME
TO

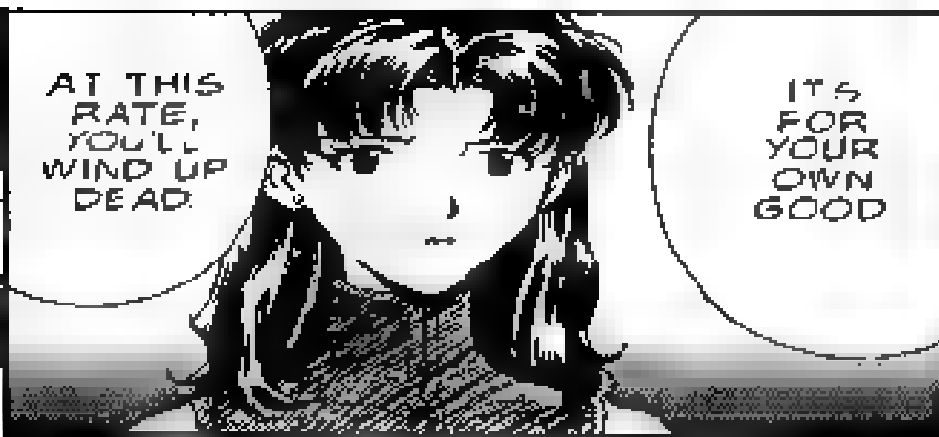


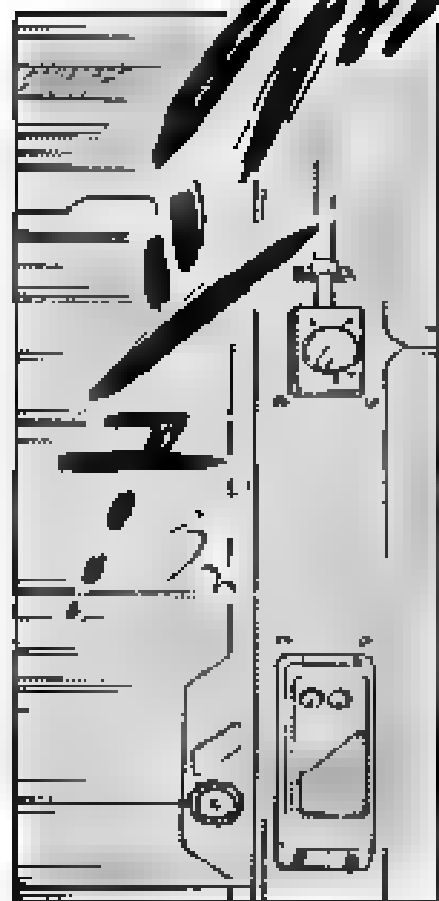
SHINJI

GO
BACK
TO
YOUR
UNCLE'S
PLACE



IT'S
OKAY IF
YOU DON'T
WANT TO
PILOT
T







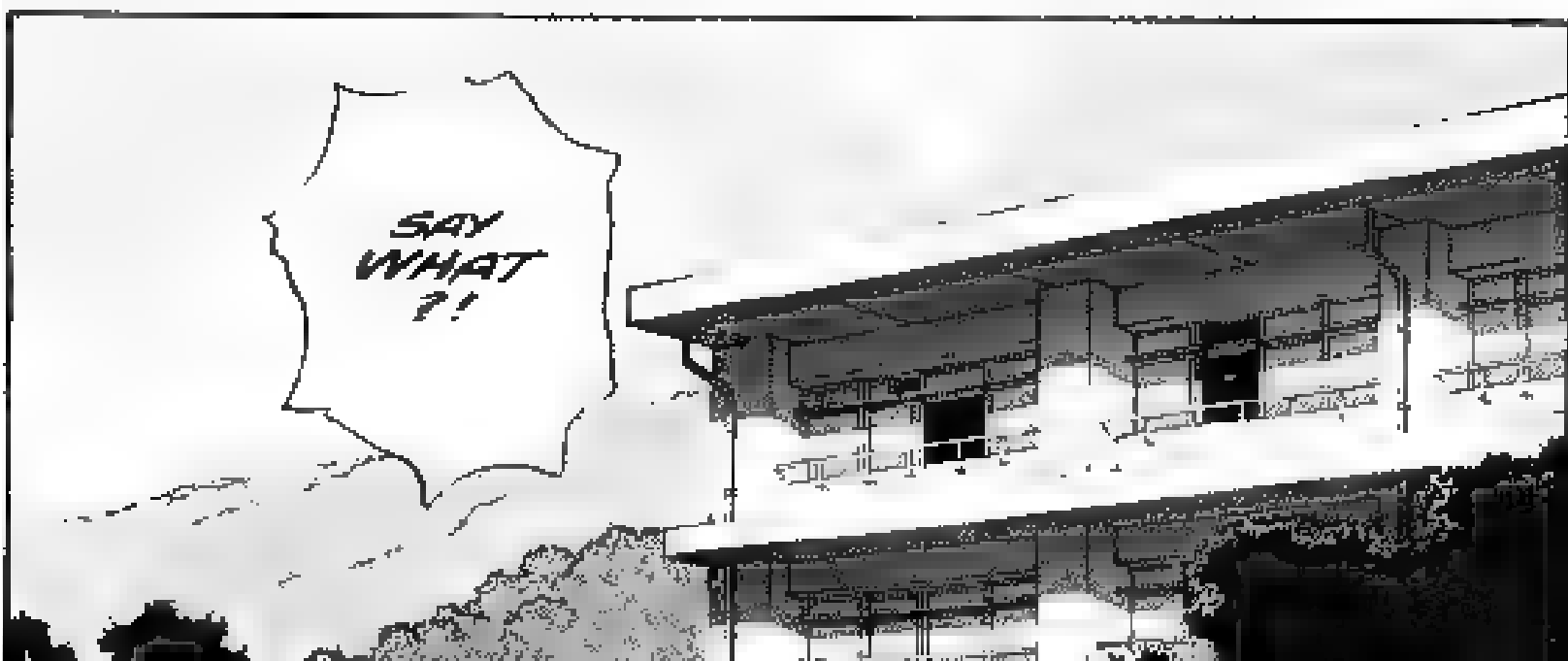
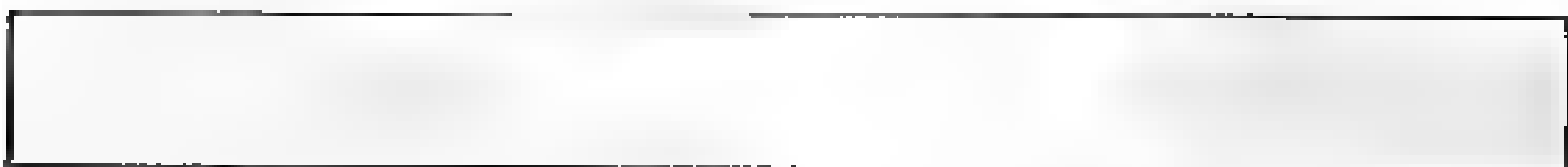
M SATO

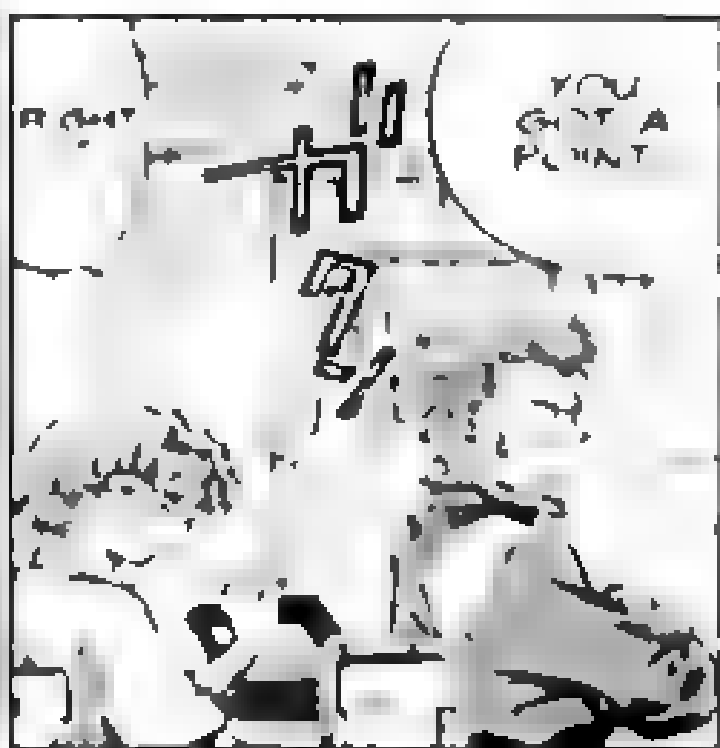
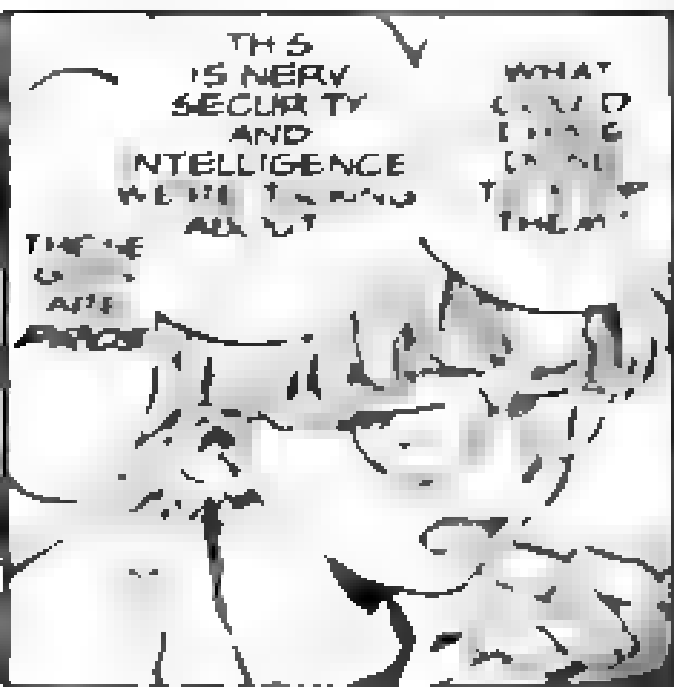
NEON
GENESIS
EVANGELION

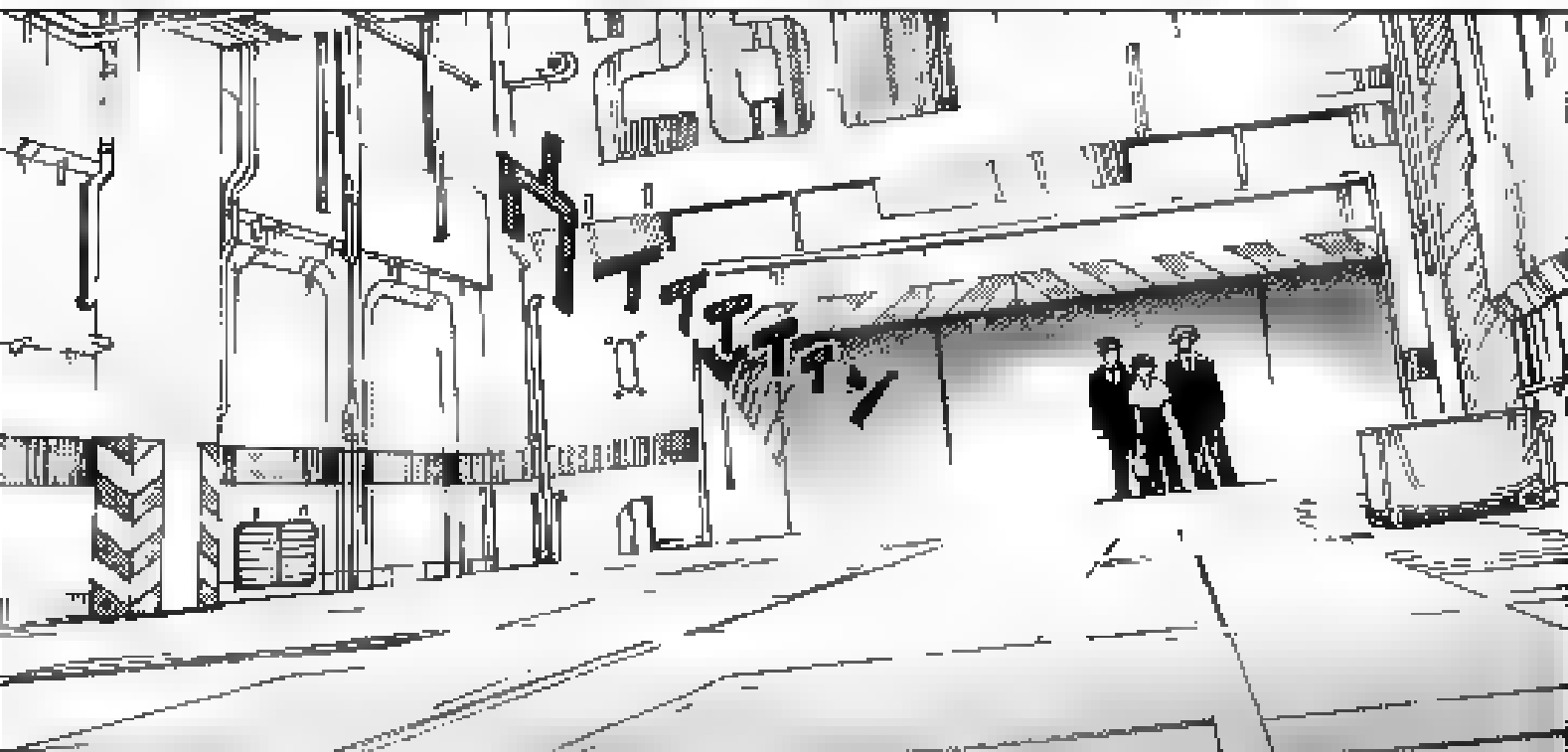
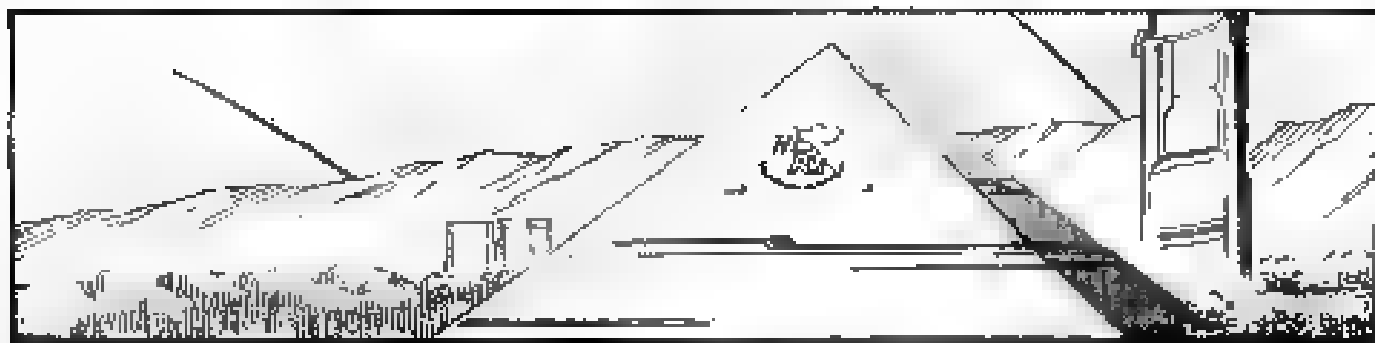
STAGE 12:
FUMBLING TOWARDS
KINDNESS

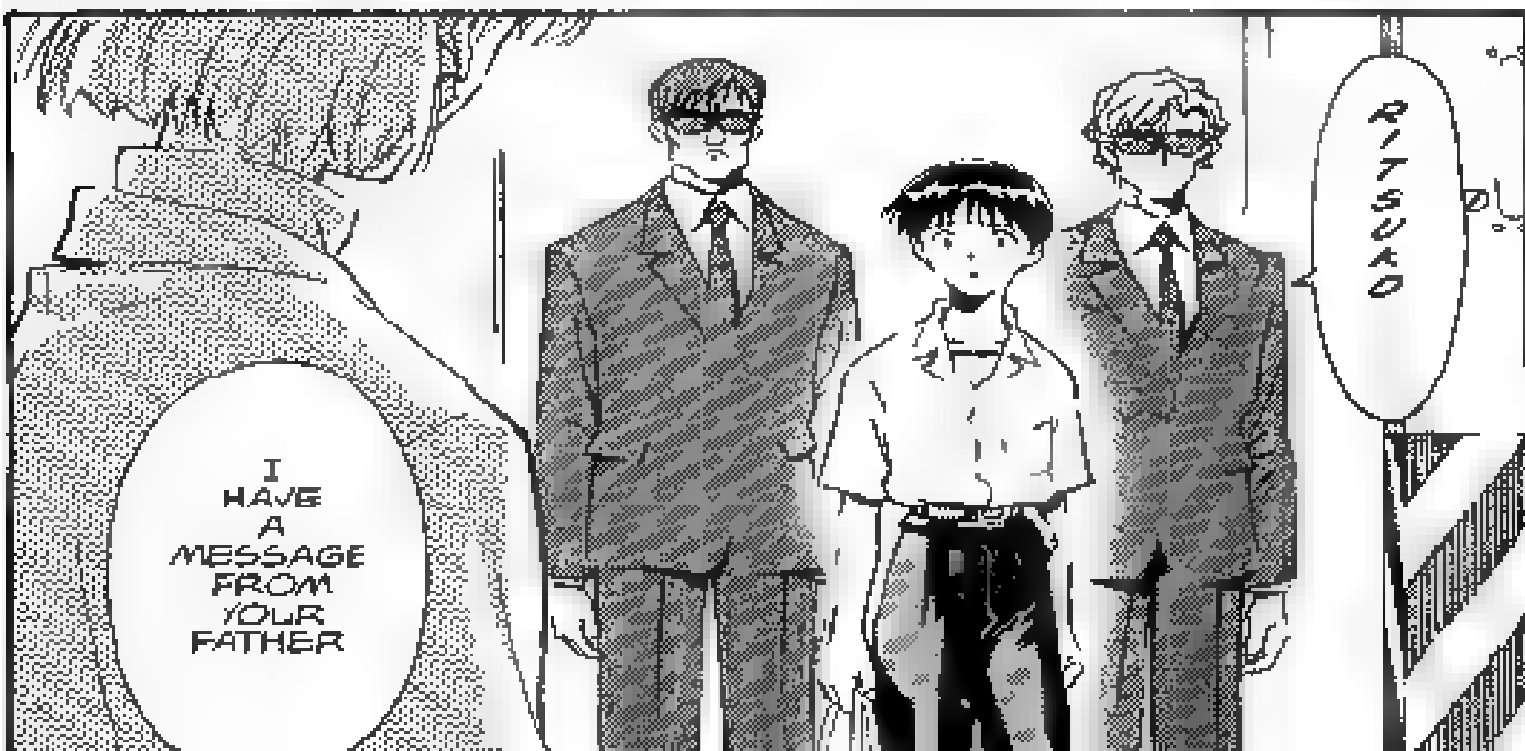
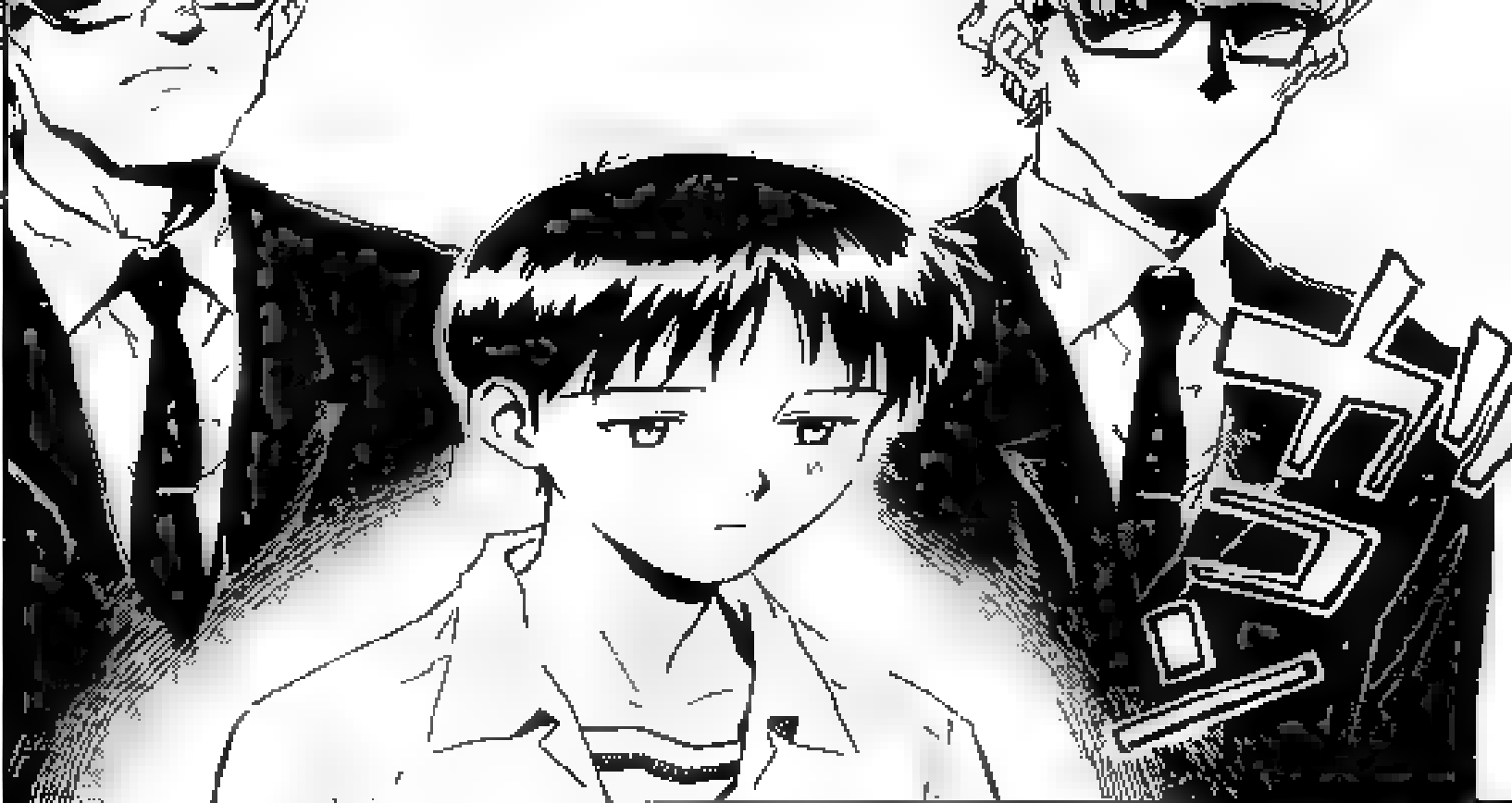


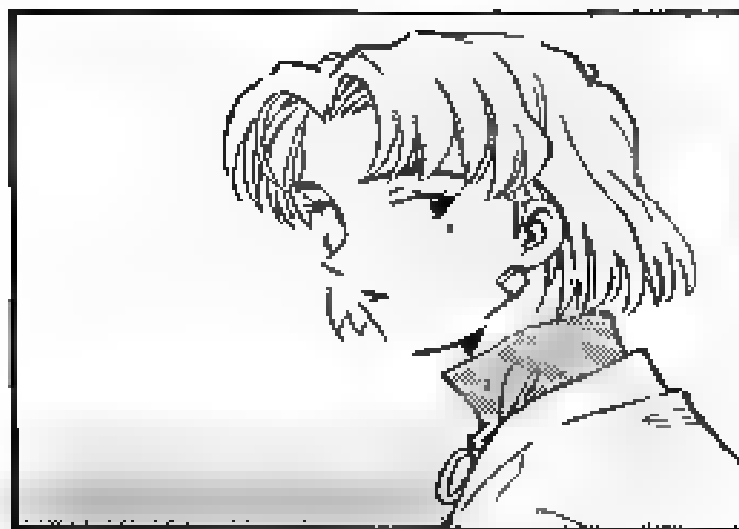
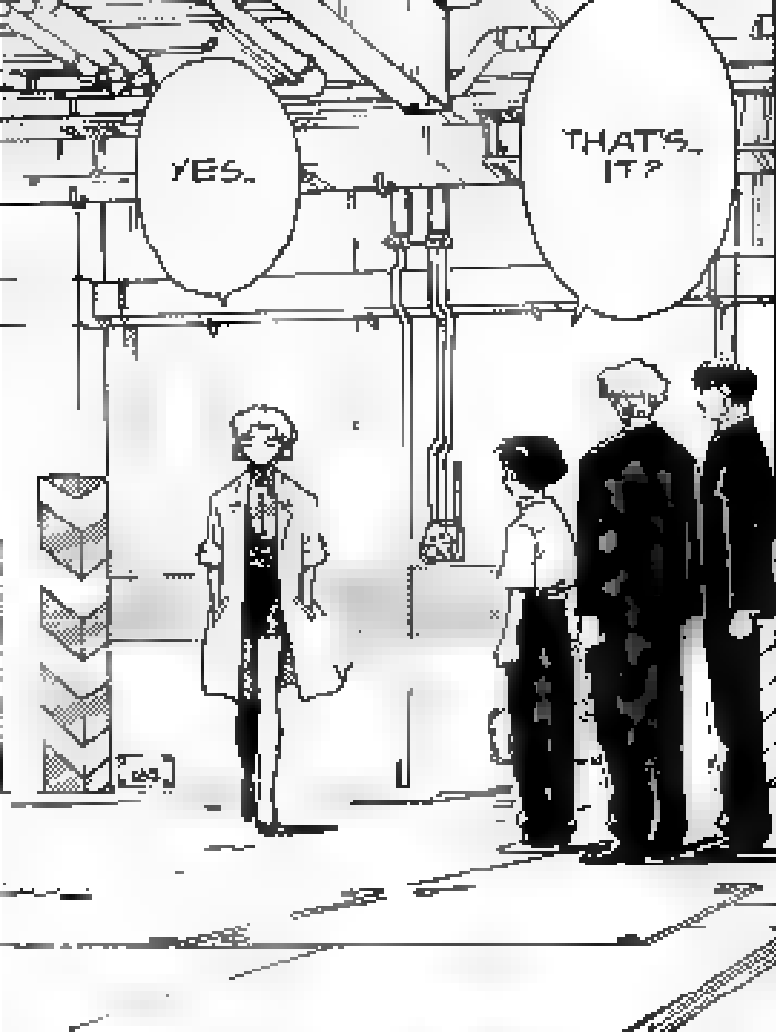




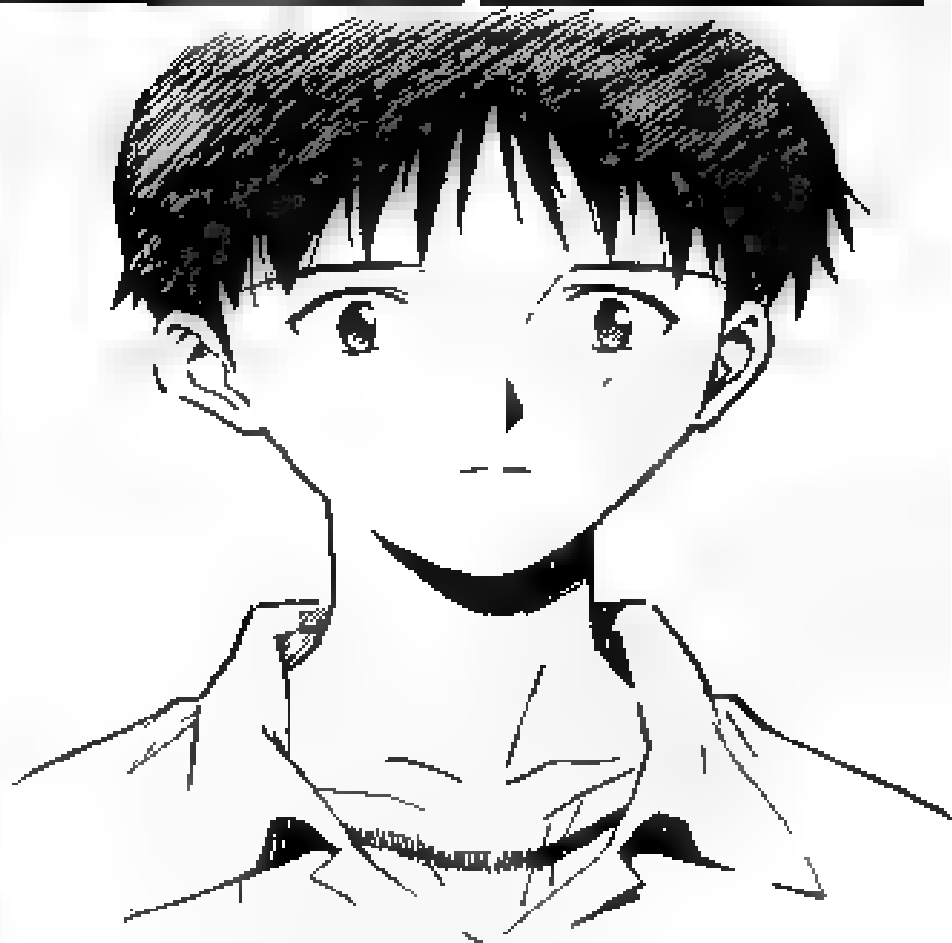
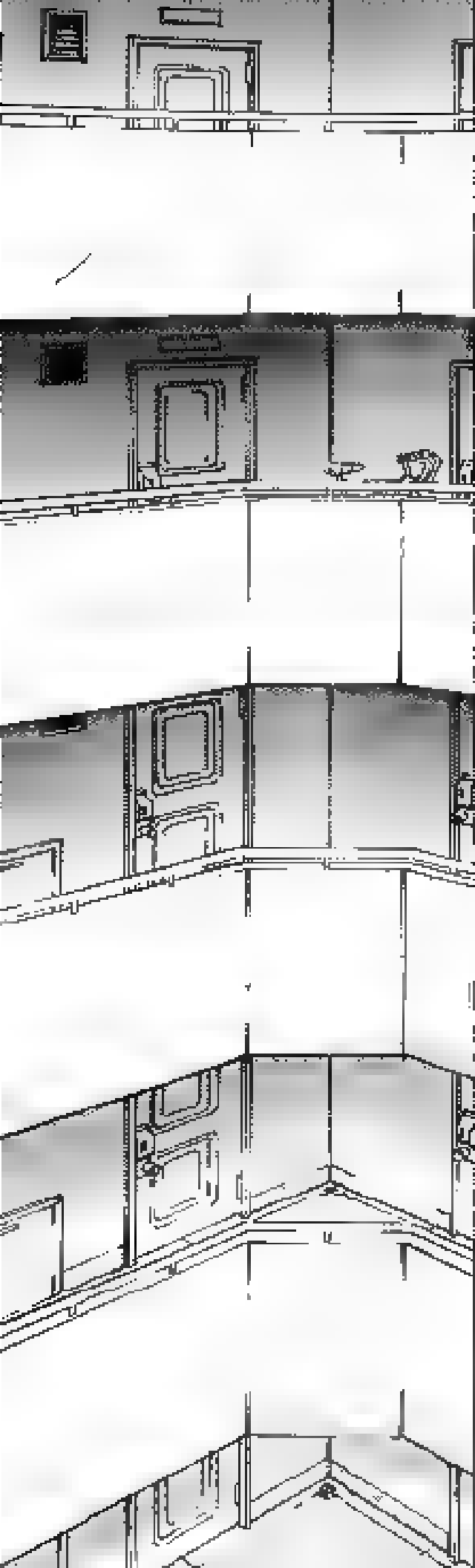


















WE'RE
REALLY
SORRY
ABOUT
THAT
WHOLE
THING!
REALLY!

YES
MAAM

OH, YEAH--
THE
TWO WHO
GOT INTO
UNIT-0'S
ENTRY
PLUG?

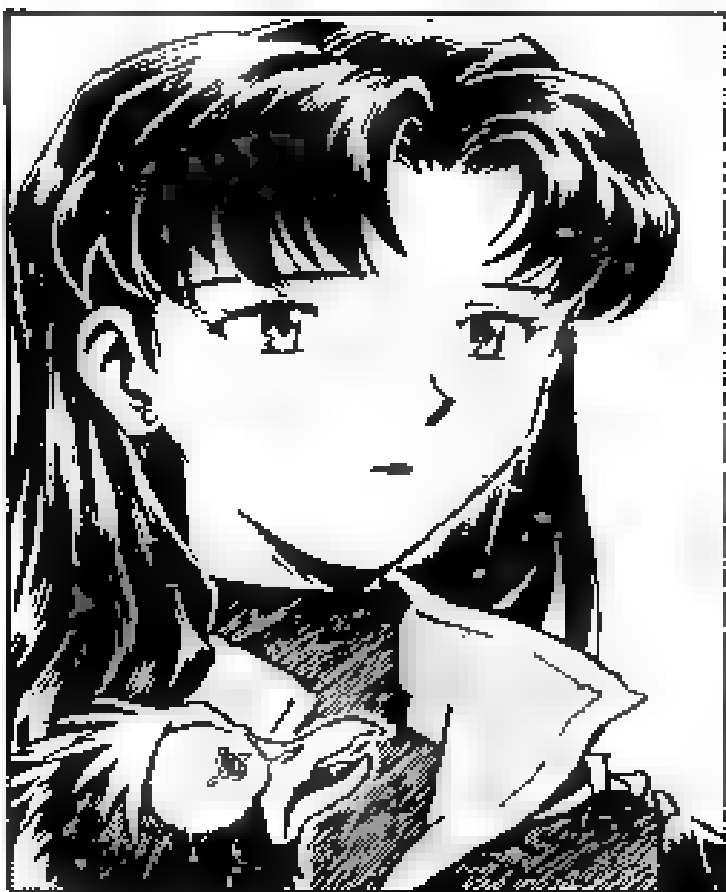
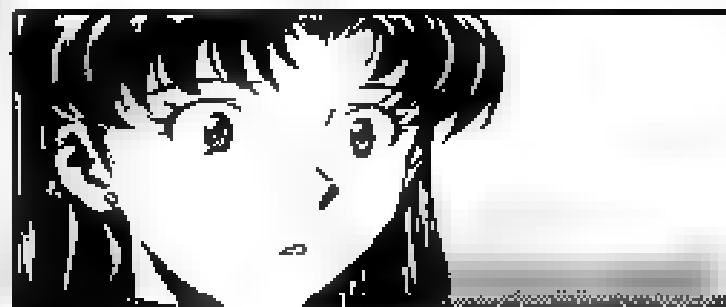


WE'RE
AIDA AND
SUZUHARA...
FROM
IKARU'S
CLASS?

UM...

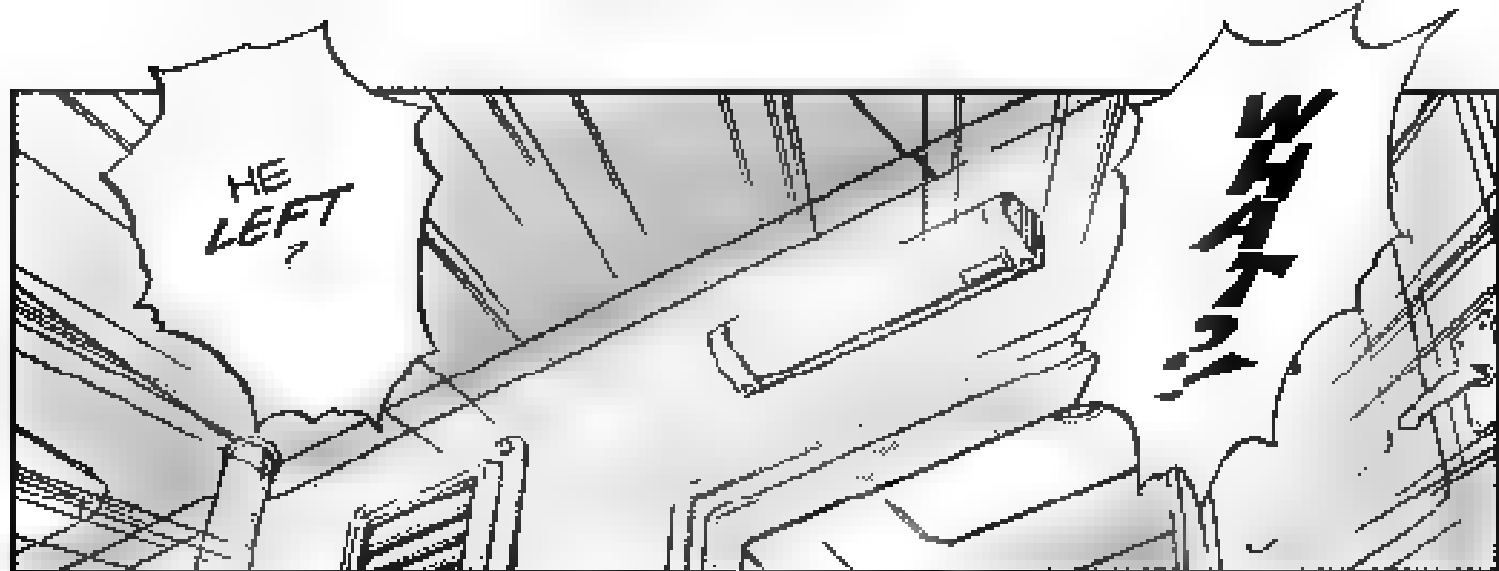
JUST
ONCE I
WISH A GIRL
LIKE HER
WOULD
ORDER ME
AROUND!

CHEE!
IKARI WAS
LIVIN' WIT
DIS
SUPER OR
BABE?!



WE HAD
CONCERNS,
SEEBIN' AS
HOW IKARI
HAS BEEN
ABSENT AN'
ALL, SO WE
CAME BY

UM,
SO.



Y'KNOW,
FOR
DISOBEYIN'
ORDERS

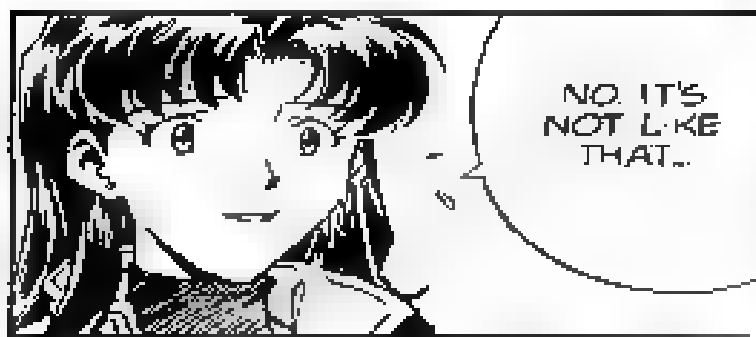
WAS
HE
FRED?



AIN'T
DIS
KINDA
ABRUPT,
MAAM

BUT HE
SHOULD BE
GETTING
ON THE
TRAIN
ABOUT
NOW

WE
HAVENT
REPORTED
IT TO THE
SCHOOL
YET



NO IT'S
NOT LIKE
THAT..



HE
WAS
OKAY
YESTERDAY
BUT..

..BEEN
ACTING
WEIRD
LATELY..

IKARIS.

DEN, HE
JUST GOT
FED UP W T
PILOTIN' DA
EVA OR
SOMETHIN'?



LIKE A
SPOILED
KID



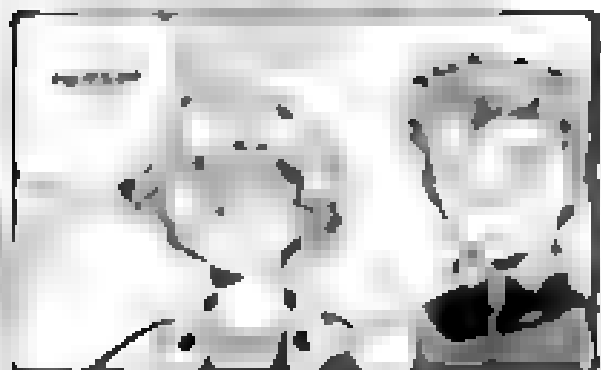
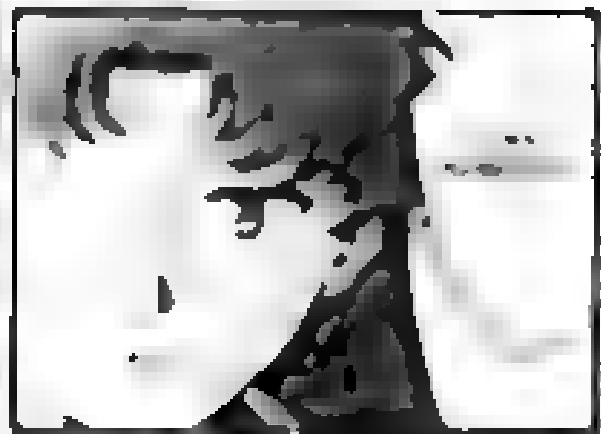
HEE
HEE
HEE
HEE
HEE
HEE
HEE

THAT'S
ALL I
AM TO
YOU.

YOUR
SUBORD
INATE

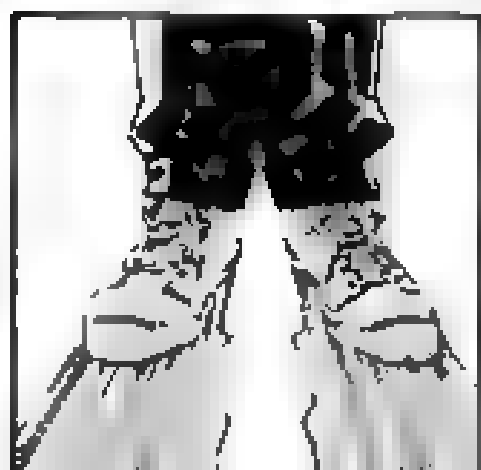
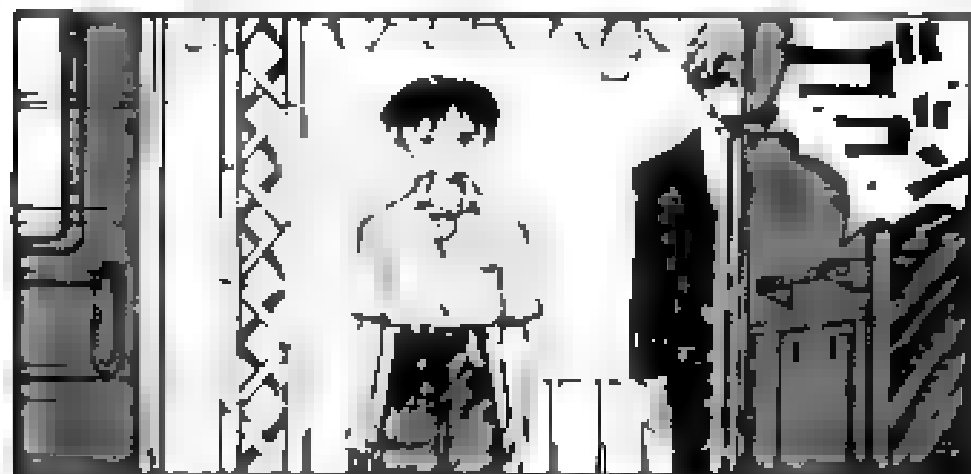


たっ



WHAT'S
THE
MATTER
?

AS
KATSUMI





GET
IN.

WHAT'S
THE
MATTER
?




SHINJI!

HEY
!









THEY WERE
THROUGH
WITH HIM.
I GOT HIM
JUST AS
THEY WERE
ABOUT
TO PUT HIM
TO SLEEP

HE
HE WAS
BEING
USED
IN AN
EXPERIMENT
WHERE I
USED TO
WORK.



I'VE
ALWAYS
LIVED
ALONE

I
THOUGHT
IT MIGHT
BE NICE
TO HAVE
SOMEONE
WHO'D BE
THERE,
WAITING
FOR ME..

WHEN
I CAME
HOME
LATE AT
NIGHT,
TIRED
FROM
WORK..



I
FELT
SORRY
FOR
HIM.

THERE
WAS
THAT,
BUT..

...WELL,
I..

...SUCH
A
USELESS,
GREEDY
BIRD
?

DO YOU
KNOW
WHY I
TOOK
HIM IN..

I
THOUGHT
IT MIGHT
BE NICE TO
HAVE A
FAMILY



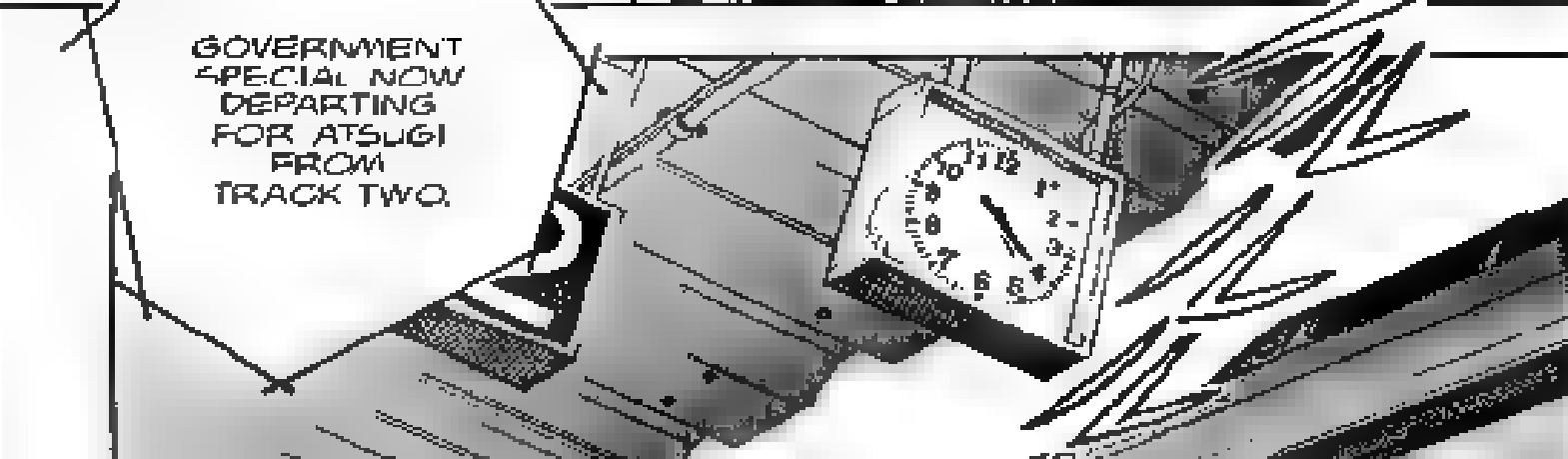
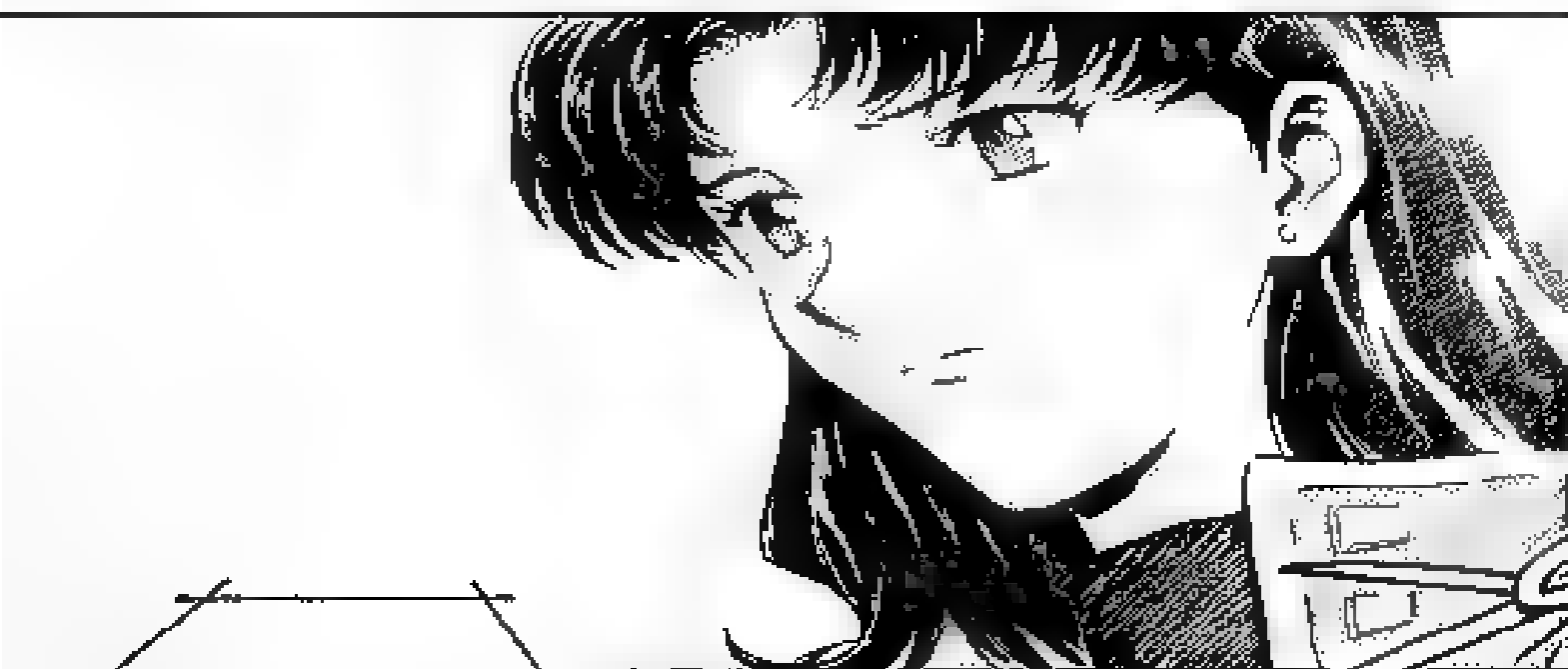
I..

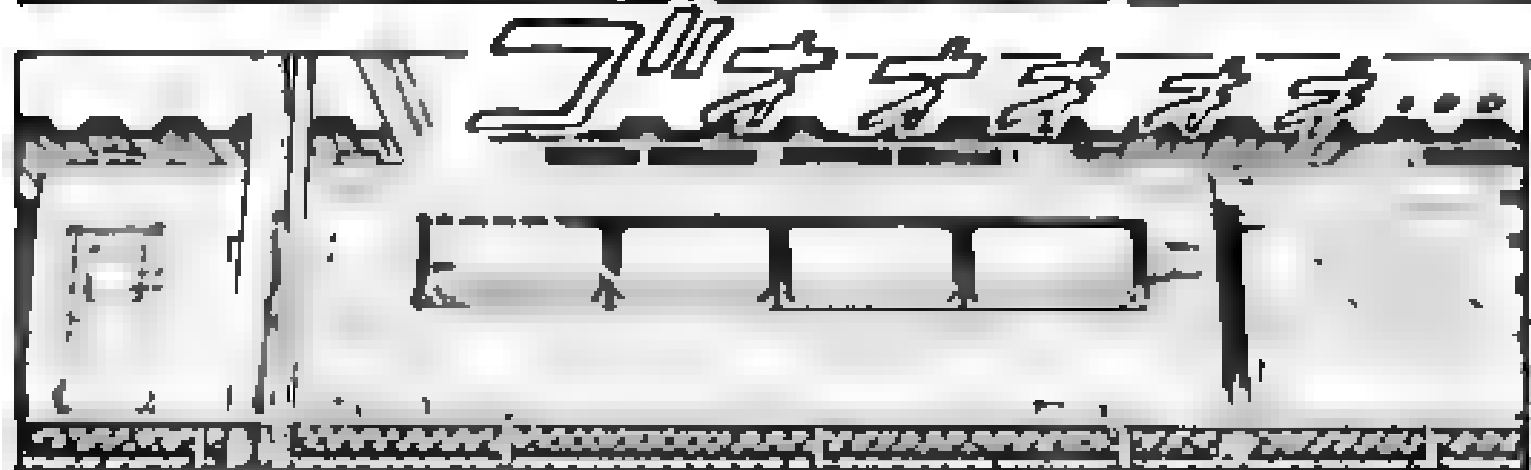
...I'M NOT
THE KIND
OF PERSON
WHO'S GOT IT
TOGETHER
ENOUGH
TO...

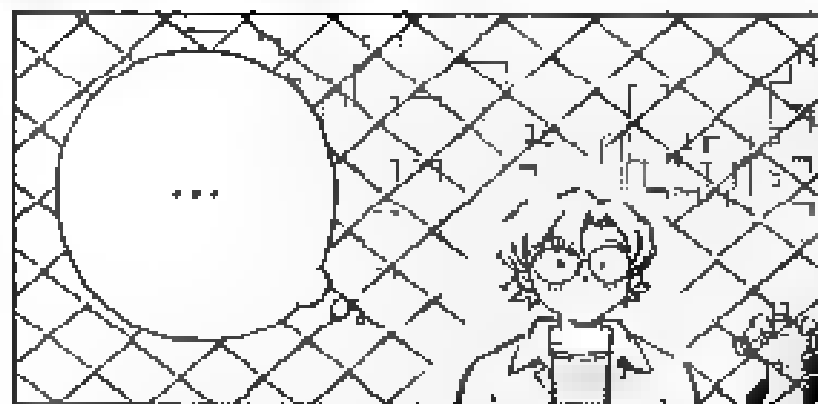
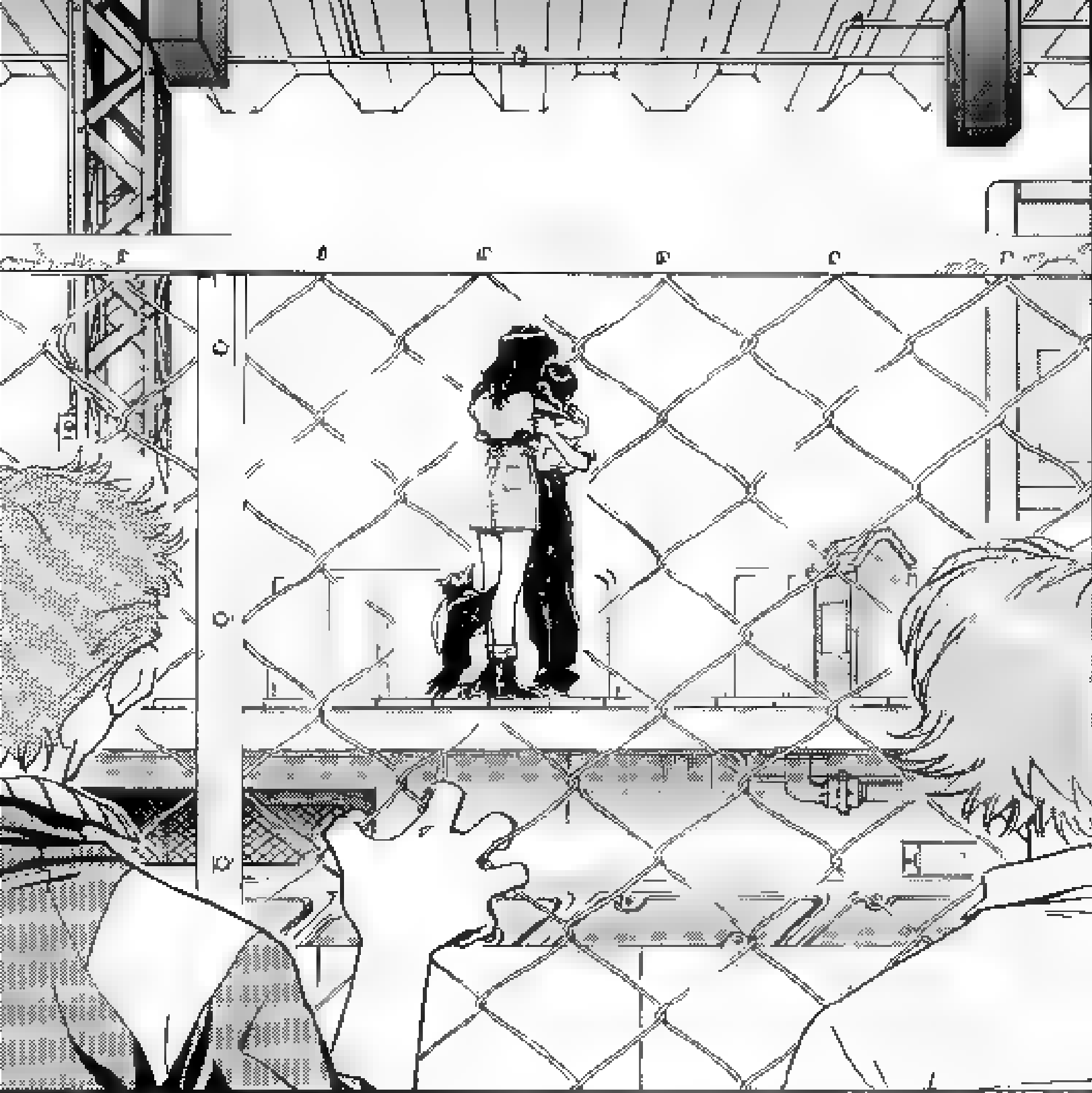
...LIVE
WITH A
STRANGER
JUST OUT OF
SYMPATHY
OR
BECAUSE
IT'S MY
JOB.













YOSHIYUKI SADAMOTO



The design concept is first was that the characters themselves should be an image of a relatively subdued appearance. But the physical body as well. Embarrassing. I mean, they almost look like y'more body paint. Naturally, I thought the employees wouldn't even consider attempting it.

But then they were, at the December '85 Comic Market, the February '86 Winter Festival, at the... You know, I hate crowds, so ordinarily the whole cosplay scene is no more than a distant reality. But this... this, I had to see. Specifically, I had to see girls in sky-blue wigs, wearing white plugs. Mmmm. I had to see it.

MEGUMI

DON'T RUN AWAY,
DON'T RUN AWAY,
DON'T RUN
AWAY...!

Then I slowly make my way toward the studio.

Today's job is post-production. It's almost like hitting a ball around with the other actors.

The "ball" comes at me from various angles and directions. Sometimes I'm cautious, and sometimes I'm vulnerable, and it's my job to return the ball according to how I feel at that time.

The more experienced actors handle the ball with an adaptability that I love. The less experienced actors return the ball with a nice straightforward hit. The rest of the staff returns the ball in strict fashion, but it leaves a bright echo behind.

As you all know, each of them are top-class and so good they cause shivers to run down your spine.

And as for me, it takes everything I have just to hit the ball back. But I am proud and happy to be where I am today.

Right now, it's as if I'm playing the role of a wall.

But at some point, I'd like to—along with Shinji—become a real player. That's what I'm thinking today, as I head toward the studio.

Please watch over me until this game is over.

Your support is what keeps me going.

On behalf of the world of *Evangelion* and of the two Shinjis, I want to say I will be very happy if I can touch the Shinji Ika-ri that is hidden inside of everybody.

So we can all grow up together.

Thank you to the creators and to everybody.

Written at home
December 13, 1995



I O GATA



THE VOICE OF SHINJI IKARI IN
NEON GENESIS EVANGELION ANIME.

With all my respect to the two Shinjis

have just finished reading the script for Episode 18 ("Choice of Lives").

My whole body's aching. It feels as if my heart has swollen up and expanded into my throat.

But that's usually what happens every time I read a new script for *Evangelion*.

At first, for a while, I don't feel like doing anything. I feel empty, void of strength and exhausted. And then I finally switch into LCL mode. The depths of my lungs fill with the scent of blood. I feel oddly warm, gentle, nostalgic, desperate, and lonely.

I get into the fetal position and fall asleep.

The first time I encountered Shinji's character, I thought he was so sensitive. He's not very main character-esque, but he's simple and has a kind face. When I first met Sadamoto, I was surprised how much he fit my image of Shinji. When I giggled, he gave me a look like "What's so funny?" Remember that, Sadamoto? His expression looked so much like Shinji's I got even happier and started to laugh out loud.

I'm really sorry about that, Sadamoto.

It's the same with Anno. When I'm talking to the director, you would think it would be different. But I can see Shinji peeking out from the shadow of his beard. When I go to touch him, thinking, "Ah, hey Shinji!" he suddenly changes into Misato. And the next thing I know, he's turned into Shinji's—into my father. Staring at him is really fun. And it's rude. Heh, heh.

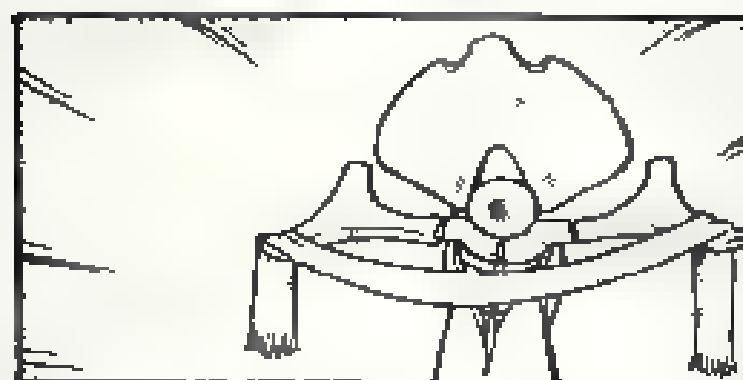
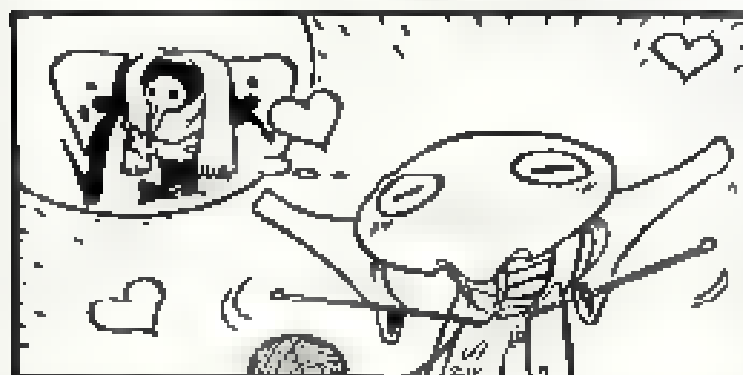
It goes without saying that the personalities and ingenious creative talent of those two gave birth to this work. The characters and the world of *Neon Genesis Evangelion* are breathing inside of them.

I truly respect these two creators—and they are people who overflow with charm.

I see Shinji in the mirror. It's too difficult and painful to look him in the eye, so I find myself looking down. I mumble "Don't run away, don't run away, don't run away."

ANGEL KISS

あさりよしとみ



Evangelion This is something totally separate

I said it was edible. I made no claims of its flavor. If you taste and swallow before the final episode and find it disagreeable, then by all means say so aloud. As the consumer you have that right, just as I will speak my own mind here and elsewhere.

But when you find it delicious, make even more certain that you say so. And in an even louder voice.

If you like this new thing, edibility, make it known. So that some other day you'll get the chance to truly dine again.

YOSHITOU ASARI

DESIGNER, ANGELS SACHIEL, SHAMSHEL,
AND ZERUEL, *NEON GENESIS EVANGELION*



Before you dig in.

As I write this, the *Evangeli*on anime series is almost at the halfway point on TV. The story is starting to get interesting. But aren't you all tired of hearing about it?

We on the anime staff give out those little clues here and there. And fans who are obsessed with small details give praise, they shout "Wow!" and "Amazing!"—they try to predict where the plot of the series is headed.

Well, there's one way to enjoy *Neon Genesis Evangelion*. But it's like judging a meal by the presentation and the china: "It looks delicious" or "Oh, these plates are pretty." Does that mean the food is good? "I don't like the way it's arranged," or "I wouldn't have chosen these dishes." Does that mean the food is bad? You scrutinize the silverware pattern of the fork—but how does it taste?

Look, *Evangeli*on is actually a very typical drama. Why not just call it *Shinji's Life: The Drama*? And in that case, why don't people just watch it like it was a normal show?

Listen: *Evangeli*on is the only anime on the air this season with a concept of cuisine. All others focus only on presentation. We Japanese are used to packaged food, whether it's the way it comes packaged on a supermarket shelf or on a restaurant plate. People have forgotten that real cuisine can be eaten.

*Evangeli*on can be eaten. Stop watching it and try eating it.

*Evangeli*on is the first (and only) show of its kind where you can take the fact that it is edible for granted. Please appreciate the happiness of being able to bite right down, right now.

But please also don't misunderstand me: I'm not talking about the critical acclaim for

YOSHIYUKI

YS: According to Anno's thought process, a twisted person is one who puts on a cool face, but once you see the inside, you see the crazy side just like all the young people today. My approach is the opposite. On the inside the characters actually are stoic and earnest, but the outside is twisted just like a child. So I could never write the same scripts in my own voice. My Shinji is quite a bit different than that. In the end he has his resistance, his refusal to listen to what Misato has to say—but he still makes the right decision. I think that approach is where our methods differ the most.

WHAT ADULT REPT?

YS: I played around with this character I called "Ukina." She came from a story I wrote a long time ago for *Newtype* magazine called *Koto no Oni* ("The Ogre on the Desert Isle"—it appeared in the February and March 1994 issues). And I you take Ukina, give her shaggy, bobbed, wolf-like hair, and it's Rei. Really I just played with her a bit—with the way the eyes are drawn. The basic character is the same. Her character was locked in as translucent—like a shadow, or the air. The kind of girl you can't touch. The girl you long for, but there is nothing about her that you can hold

THE SAME TYPE OF STANCE WHICH KENSUKE AND YOU TAKE TOWARD BEAT

YS: Even more distant than that. The first time you see Rei she is all bandaged up. The group Kinokuni Shouno Tai has a song called "Hokori de Masshiro sa Shouno" (The Girl Wraps with Bandages). When I heard that song, an image popped into my mind. I thought "I'd like to draw a girl like that," and then I drew Rei from that image—the girl who is slated to pilot a robot. I wanted to draw her even before I heard of Shinji. There were two things that went into the decision to make her eyes red: one is the fact that she didn't have enough outstanding features, and the second is from a business standpoint, the makers of the

in concrete terms, his eyes are a girl's eyes. I drew them exactly as I drew those of Nade, the heroine of Garmax's 1990 TV series *Nade*, also available in English from A.D.V. Films. And he's a male Nade, just as if I had given Nade a masculine makeover, lengthen Shinji's eyelashes and change the hairstyle, and you have her.

YOU DON'T DRAW CHARACTERS OUT OF ANY LOVE OF SIMPLICITY.

YS: That's right. Our aim was to be the antithesis of all the giant robot animated shows around us. It's not a world where the wind blows through your hair while you declare your purpose in a booming voice. Especially in the past one or two years, we haven't seen this type of retractive, low-key character as Shinji. I wanted to tell the tale of a main character taken from my own life, so I designed a character straight from the more stoic part of myself.

NO INSTEAD OF SOMEONE PUSHING YOU TO DRAW, YOU ADDED PIECES OF YOURSELF TO DRAW THE CHARACTER.

YS: I think that the theme of the animated version is that the main character's attitude changes little by little. I think that in the anime, director Anno wrote the script in his own words, and that's why the change occurs. And the reason for the subtle changes between the animation and the manga is that Yoshiyuki Sadamote is writing the script using Anno's characters. I think the anime is... can't say more cute... well, it has the feel of an honors student. The manga is a little more twisted, the feeling of a dropout. I think the reason behind this is that Anno was his class president in both elementary and junior high school. He was unable to be a dropout. Fortunately I never had that problem. (laughs)

YOU'RE SAYING THAT TWISTED SEMINALITIES ARE A SUBTLE DIFFERENCE?

SADAMOTO

“MY THOUGHTS AT THE MOMENT”

interested in the opinions of others, but actually he's very interested. He's the kind of character who would encase himself in a shell of his own making.

OVER AND ABOVE
DESIGNING
CHARACTERS...

ASORT OF DELICATE CHARACTER.

YS: I wanted the kind of clean image that a woman tends to project but also a character that is cold, unambitious—the type who would commit suicide but can't bring himself to do it. It was my intention to create someone wistful, someone who had given up on life.

DID YOU HAVE A MODEL FOR HIS FACE?

YS: Not particularly. The image of a hero in Japan is that of Jshiwakemaru (the name by which legendary adventurer Minamoto no Yoshitsune [1159–1189] was once known—ed.), the strong champion whom no adversity will effect. When you say “hero” in Japan, it conjures the impression of a man just prior to middle age, accomplished at arms, with a burning spirit. Or maybe you think of a *bishonen* (beautiful young man). You know, in the beginning I gave Shinji longer hair, so in the dramatic scenes, it could hide his face or wave in the breeze. But when I drew that, he looked a little too wild—and so delicate the slightest pressure would break him. So finally I tried for a look where you could see the forehead through the bangs, shorter hair—the look of a boyish young girl. Speaking

YOU ALSO DID THE CHARACTER DESIGNS FOR THE ANIME VERSION OF EVANGELION, AND I'M SURE THAT THERE WERE VARIOUS POINTS YOU PAID SPECIAL CONSIDERATION TO FOR EACH CHARACTER, SO TO START WITH, PLEASE TALK ABOUT SHINJI.

YS: In a normal giant robot animated show the main character possesses an enthusiastic spirit for battle. And in *Eva*, the main character does pilot a giant robot—but Shinji is not noted for his enthusiasm, so I had to come up with a different heroic interpretation. Rather than a reflection of a hero, he's sort of a refraction of a hero.

HE'S SOMETHING OF A DRY CHARACTER.

YS: He's a product of our era. I started out trying to create a character that would tap into the consciousness of today's anime fans.

AS A PRODUCT OF OUR ERA, YOU MEAN THE ATTITUDE THAT, “IT'S MY LIFE, AND I'M NOT INTERESTED WHAT OTHER PEOPLE THINK,” IS IT?

YS: He's a person who doesn't want to be

the same storyline that was contained in the TV series. But I thought it might make the manga easier to understand if you weren't bombarded with quite the quantity of information as in the anime, and if you shone the spotlight directly through the main character's soul. That's the approach I then took... put all my strength into trying to see how the world of Evangelion would look through Shinji's heart. And, I asked, how would it be different if you shone the spotlight through the souls of the other characters? Also, manga is something basically drawn by only one person, it would be impossible to fit the density of content in the anime into the manga. The anime can end in half a year, but the manga—even after its abbreviations—could take years to tell the same story. So the idea is to simplify the story into small digestible chunks. For that reason you shine the spotlight in different places than where it fell in the anime, or you make the flow of the main character's emotions easier to understand. Because if you make the manga exactly the same as the anime, you will never be able to make up for the loss created by the abbreviation, and even though you have the same story, you will have a very different product. On the other hand, since manga doesn't have voice actors or music it will be a very different product anyway.

WELL, THE MANGA CERTAINLY DOES GIVE ME A DIFFERENT VIEWPOINT ON THE SAME STORY, WE SEE THOUGHTS (OR, I SHOULD SAY WE NEVER SAW IN THE ANIME, BUT WHAT WE THOUGHT) EXACTLY THE SAME IN BOTH VERSIONS.

YŌ: Most likely his thoughts in the manga are just my own impressions. If you asked Mr. Anno, I'm sure they would be entirely different. But unless I get into Shinji's head... can't draw the manga. One of my weak points is... have to empathize with the character before I can draw. In the first episode of the anime, over and above the dramatic elements, Shinji's dialogue was the most important part of the episode. That is what made me want to draw the manga. And that is what made me purposely change his dialogue. What I'm attempting to write here is a piece of my life—the dialogue of Shinji that would come from inside me.

Eva computer game wanted her differentiated from the other characters. But personally, I think it turned out to have a great effect. She's so quiet, you can only tell her character from her gaze and her facial expressions, so she leaves the impression of having a strong stare.

EVA IN THE MANGA AND THE ANIME

CONCENTRATING ON THE STORY, WOULD YOU THINK THE BIGGEST DIFFERENCE IS BETWEEN THE MANGA AND THE ANIME?

YŌ: Well, I did write the script of the manga using the anime as a base. And, right at this point in the story, I think they're still pretty much the same. I've made the story more compact... think even if you rephrase a sentence into fewer words, you're still saying the same thing. But the manga does have a different approach. Perhaps I should say it has a different choreography. The main point is that the anime has quite a few different people writing the continuity—for example, there was a case when one assistant director, Mr. Tsurumaki (who would later write and direct R.C.L.—ed.), wrote the continuity for one particular script, and when another assistant director, Masayuki, wrote a continuity for the exact same script, it came out to be a completely different program. I think there's a difference there.

WOULD THE DIFFERENCES OF FORMATS, YOU CAN'T DRAW A MANGA IN THE SAME WAY YOU WOULD ANIMATE A SHOW.

YŌ: And that's the reason... tend to change the script entirely... pick and choose what is easier to say in manga. The anime became a craze among the fans, and I wanted to lower the demographic to people of about 14 or 15 years old. But the content was so difficult, it just wouldn't dumb down—and if I had insisted on trying to, it would have ceased to be Evangelion. If that were to happen, there would be no reason left to do the manga at all. So... went from the planning stage and came up with the book you're reading now. You see, what I had wanted to do was exactly





NEON GENESIS EVANGELION VOLUME 1, PART 3





| | |
|-------------------------------------|-----|
| WHITE SCARS | 355 |
| THE WARPED ROOM | 379 |
| WHAT HER CRIMSON EYES
BELIEVE IN | |
| <hr/> | |
| THE NIGHT BEFORE
BATTLE | 451 |
| BLOOD BATTLE | 475 |
| THE MOON INSIDE | |
| THE DARKNESS | 491 |

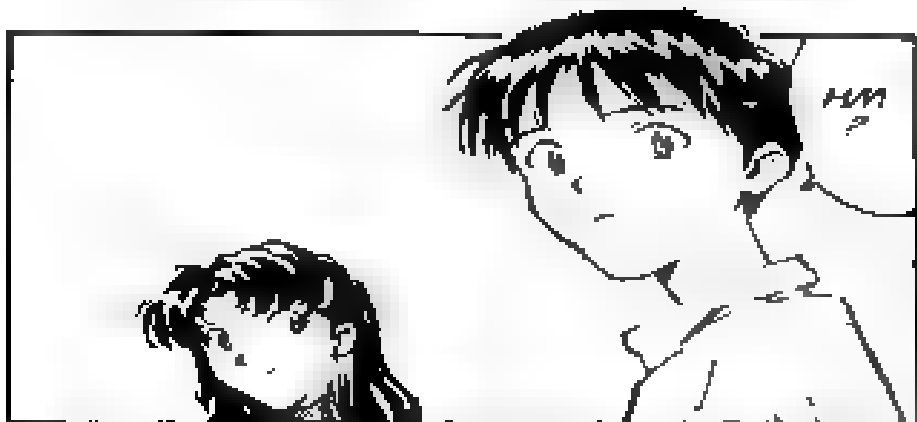
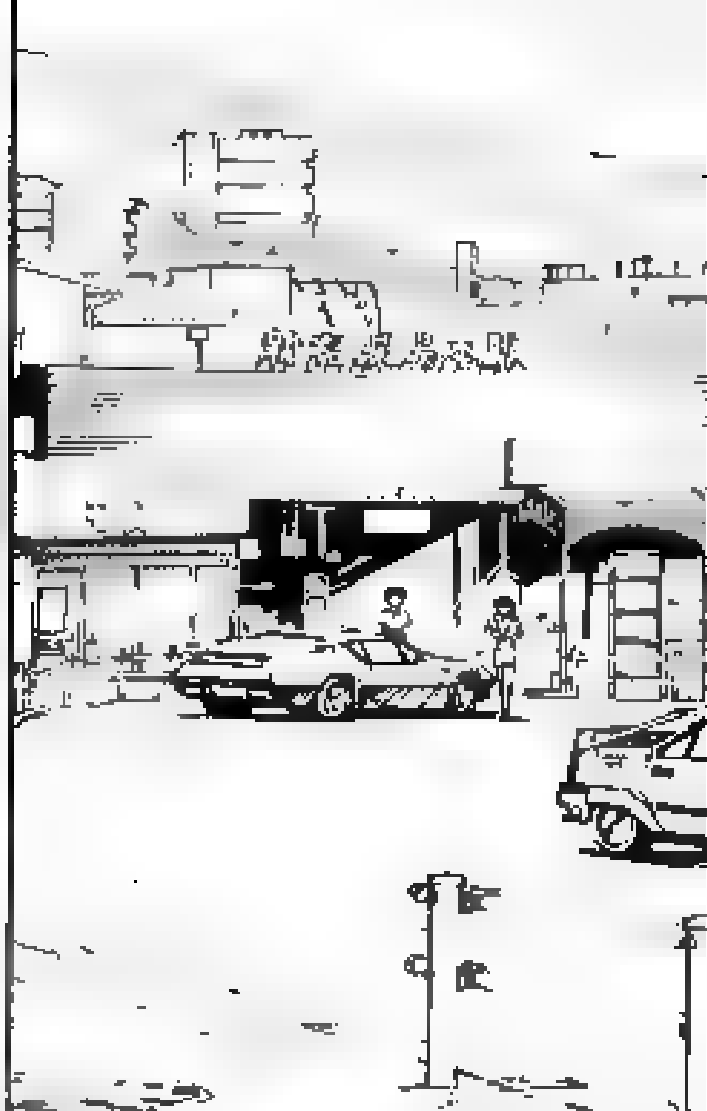
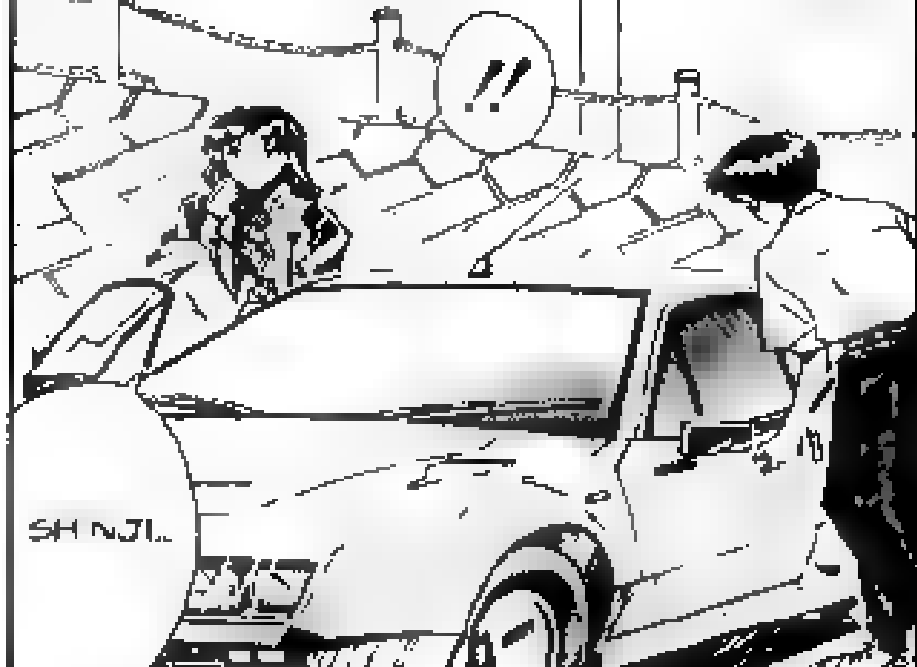


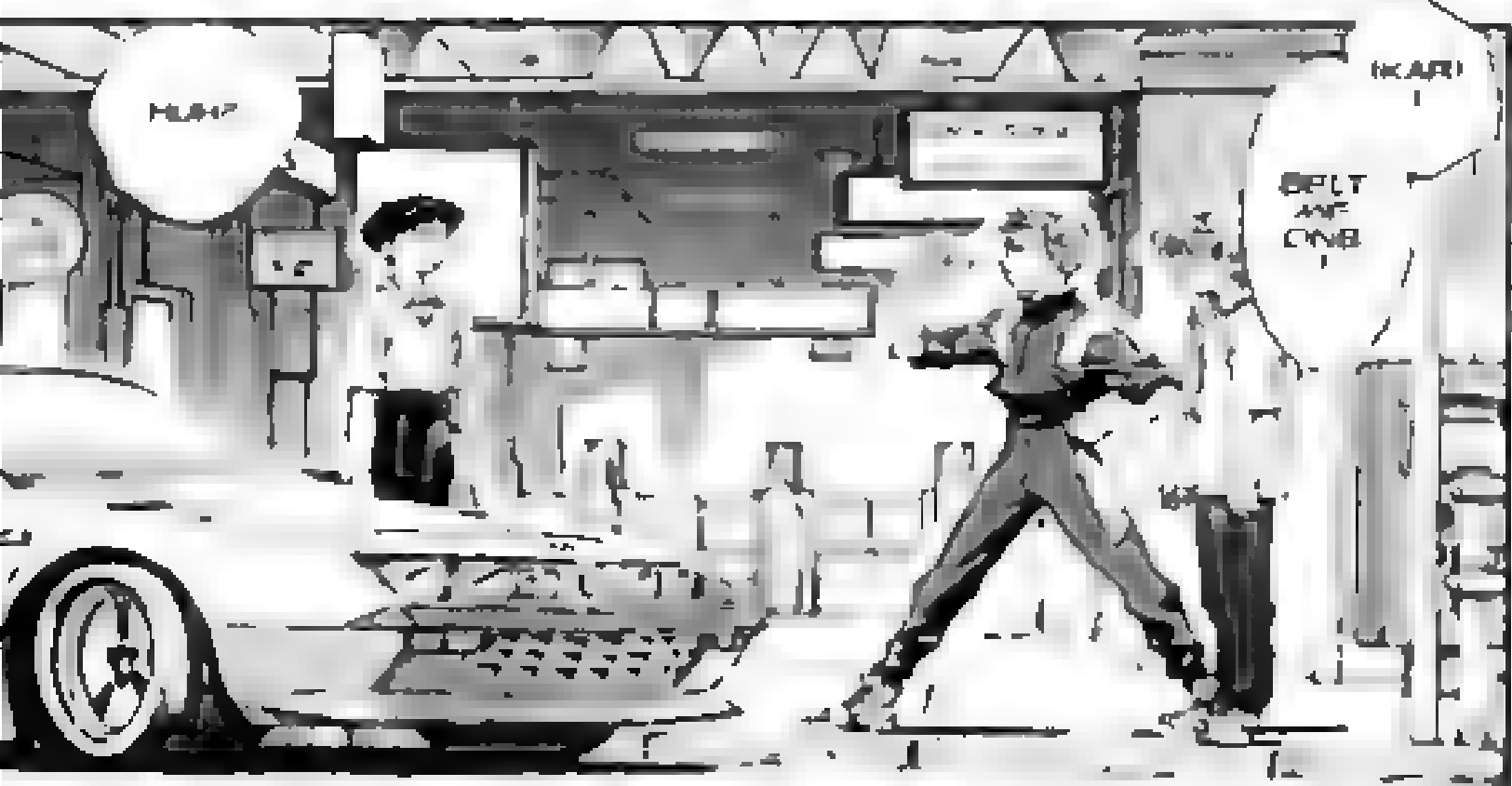


NEON GENESIS EVANGELION

STAGE 13:
WHITE SCARS





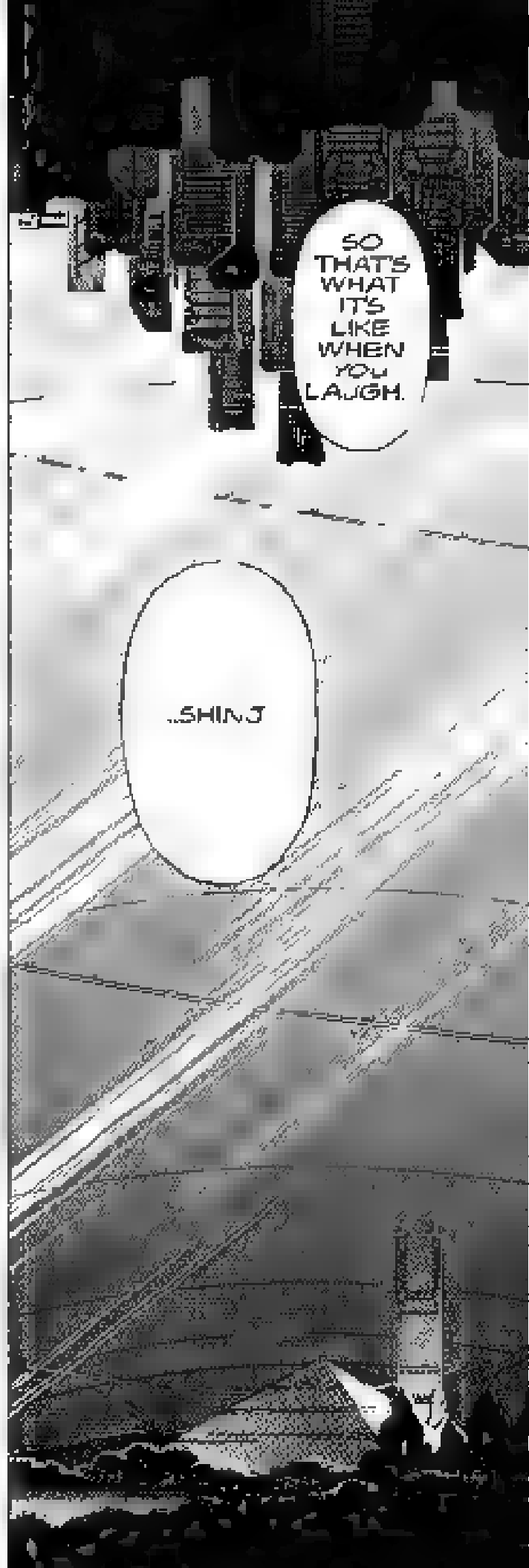




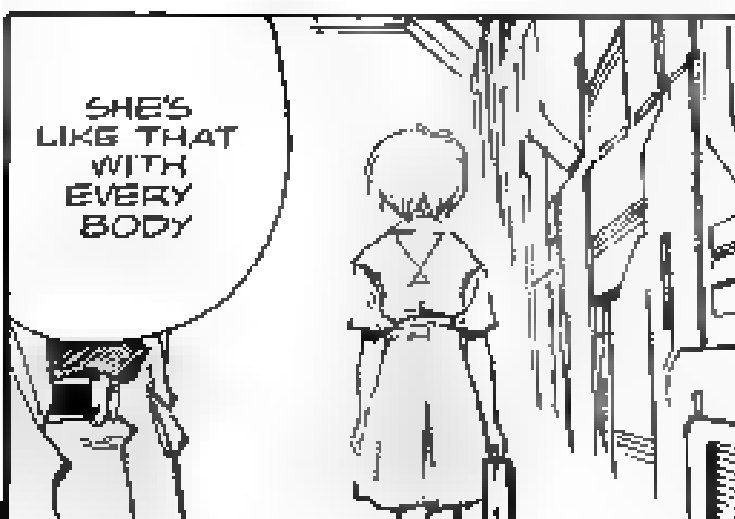
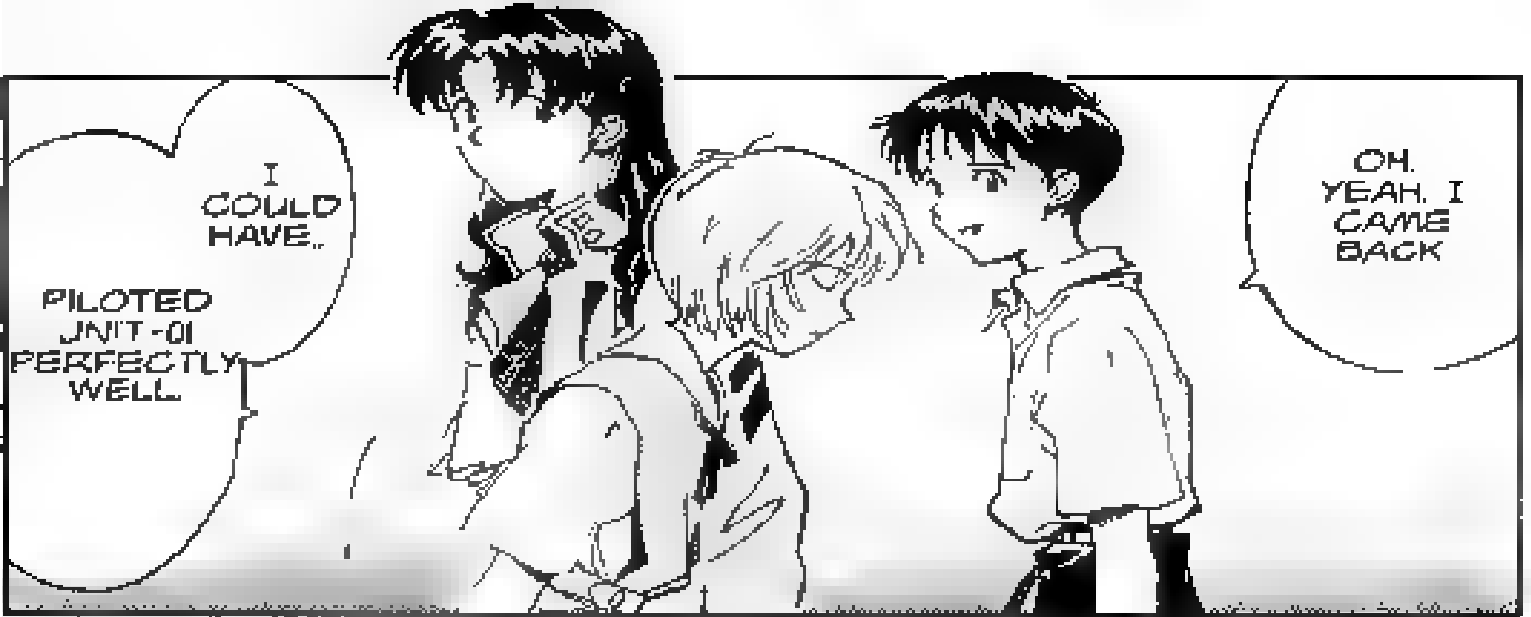
YA
ROTTEN,
RAT-
BASTARD
CHICKEN-
SHIT!

IT'LL
BE
MORE
FUN
THAT
WAY



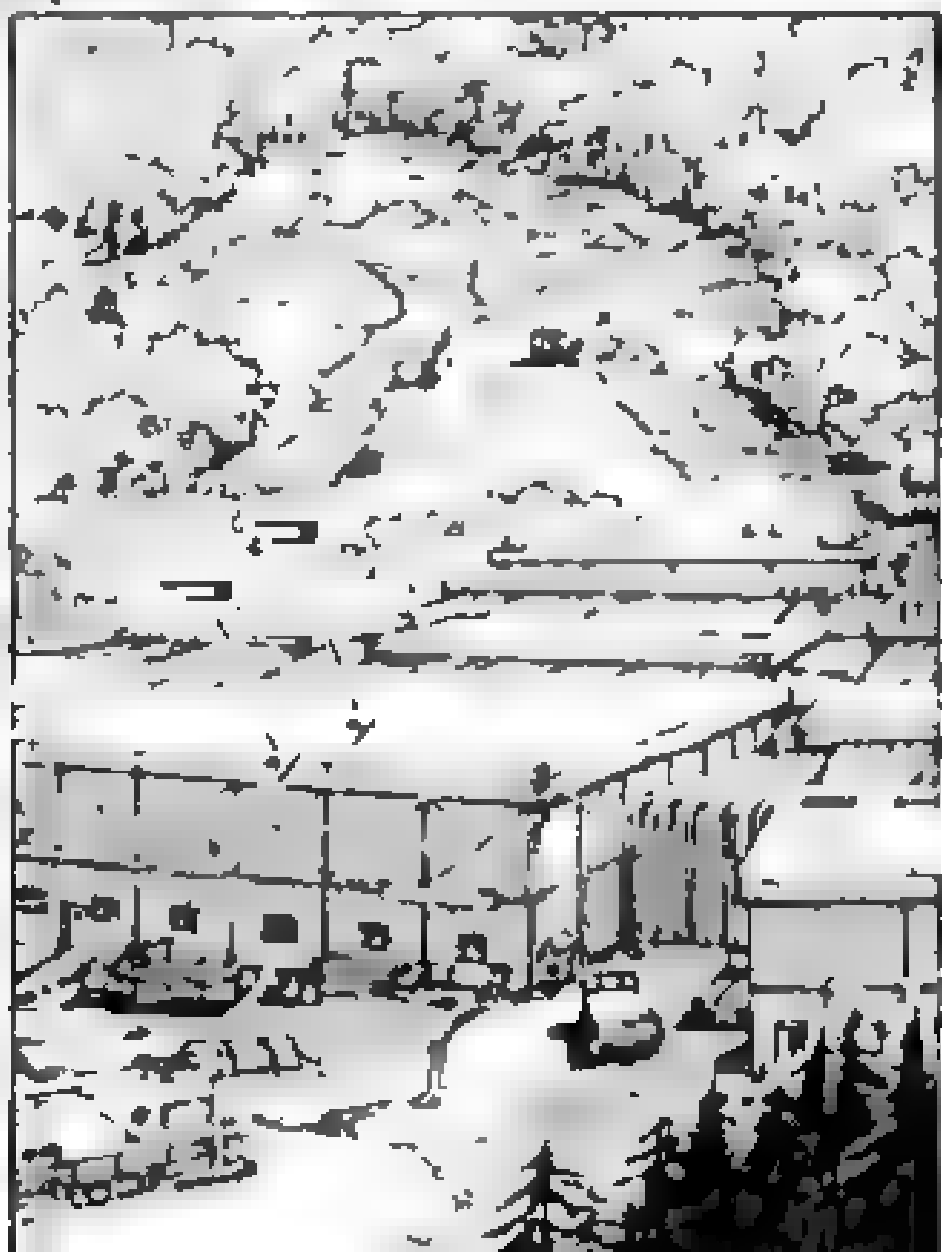
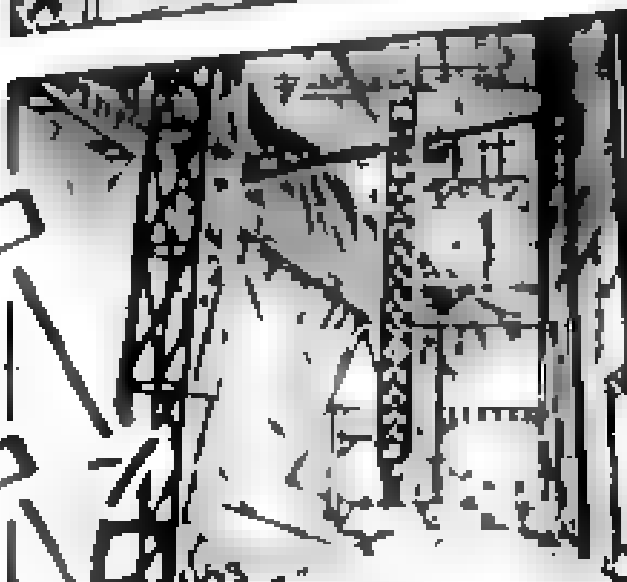
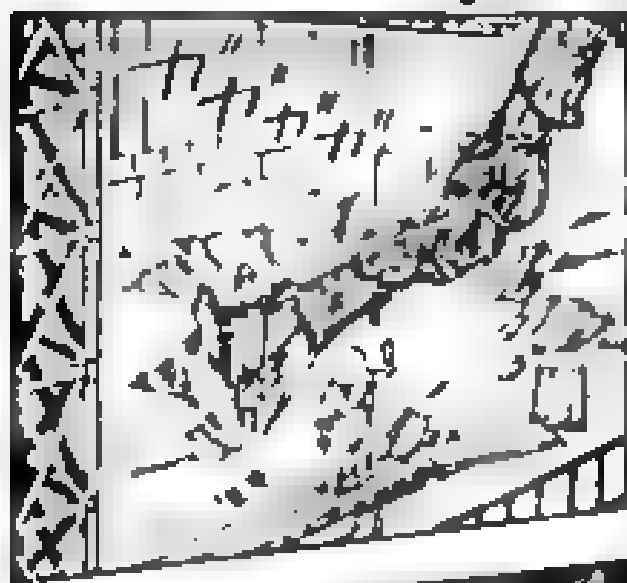


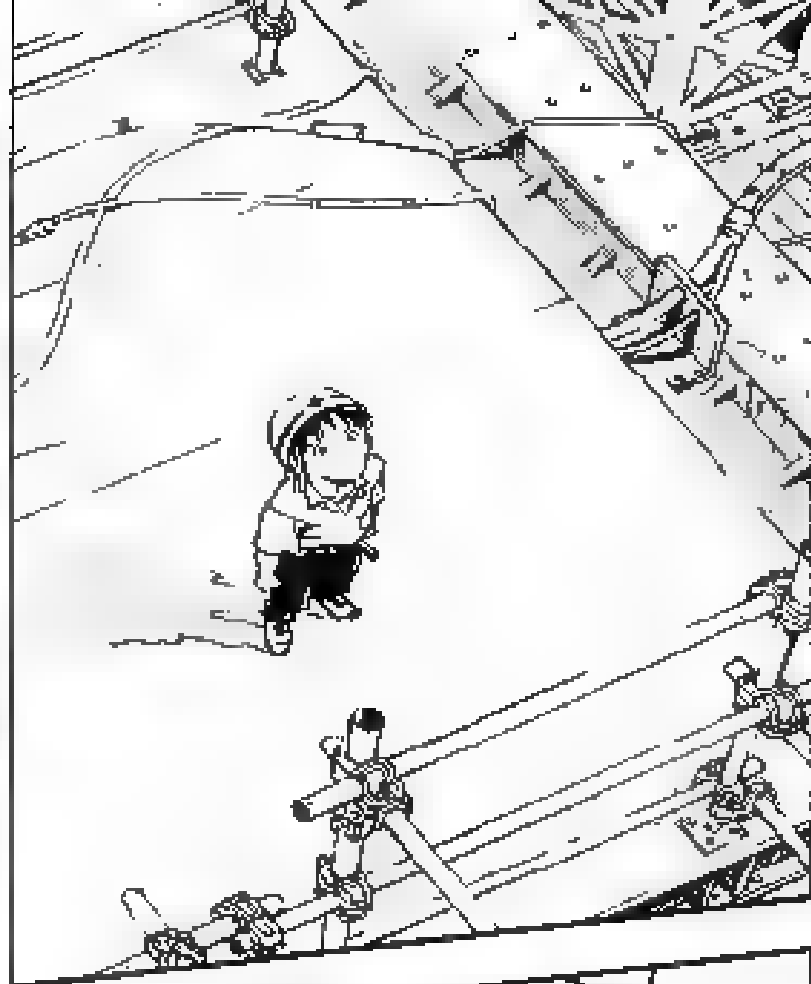


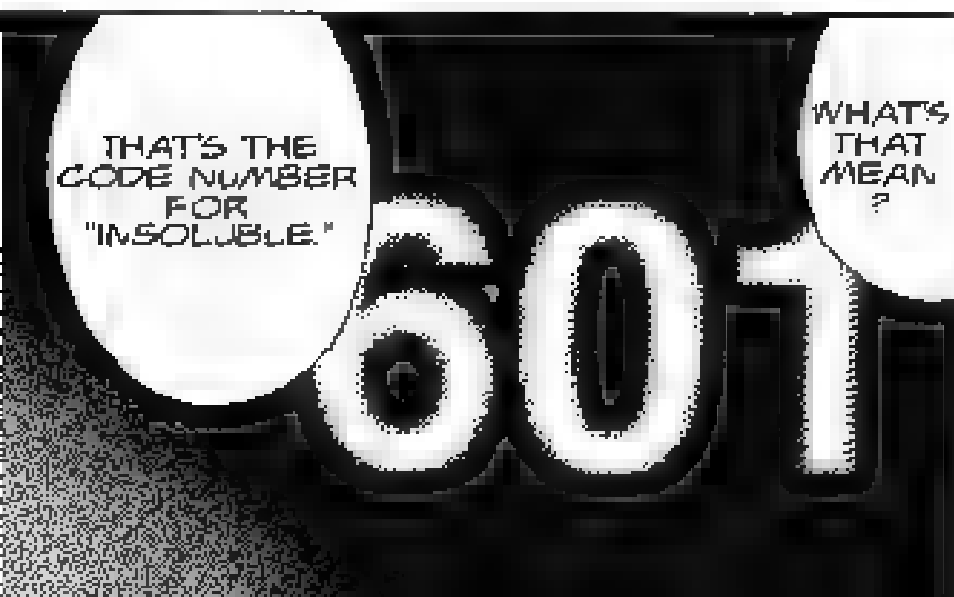




NOW
RE ON
THE OTHER
HAND
NOBODY'S
EVER
SEEN HER
SMILE

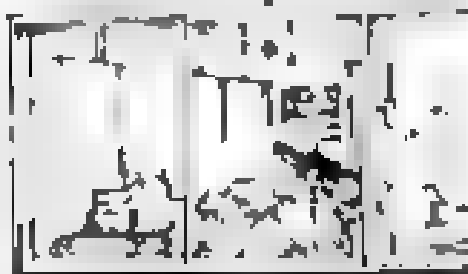






...DESPITE
THE
DIFFERENCE
IN ITS
COMPONENT
MATERIAL,
RESEMBLES
THE HUMAN
GENOME

THE
ANGEL'S
INDIVIDUAL
WAVE
FORM
PATTERN



THE
MATCH
IS
99.89%.

EXCEPT

YEA

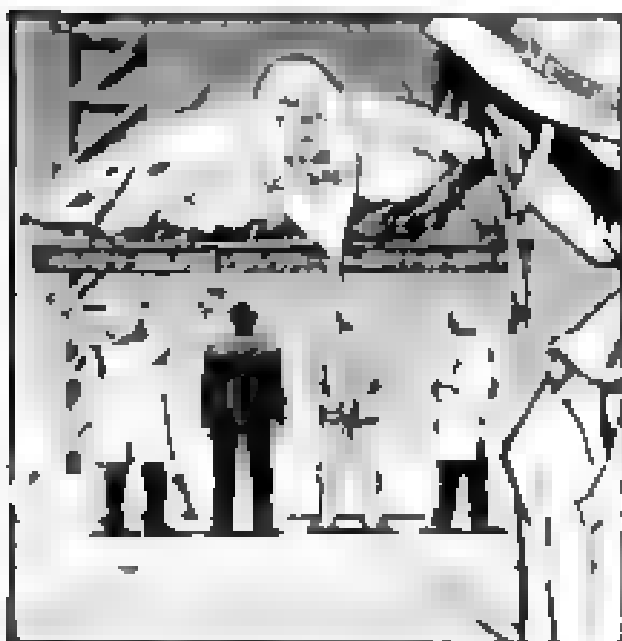
SO IN
OTHER
WORDS,
YOU
HAVEN'T
GOT A
CLUE?

WE
DID
LEARN
ONE
THING

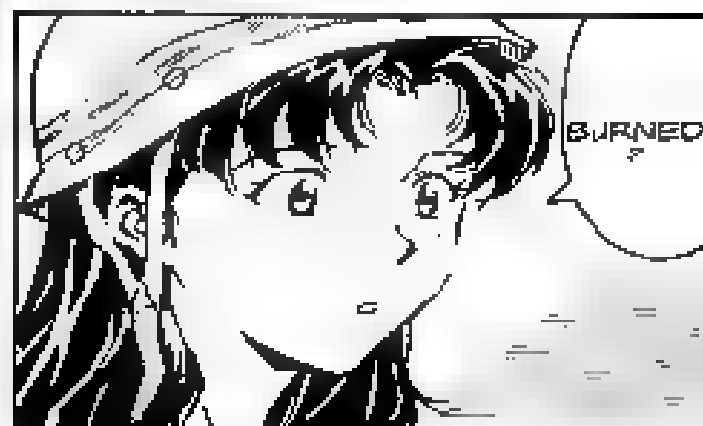
THE
SAME
AS THE
EVA 5

BUT
THAT'S..

99.89
PER-
CENT









OH..
YES, MA'AM.

That
must be
when
Ayanami
got
hurt

Right..

UNIT 00
WENT
BERSERK
DURING AN
ACTIVATION
TEST.

IT
HAPPENED
BEFORE
YOU
TWO
GOT
HERE

YOU'VE
HEARD
ABOUT
THAT,
RIGHT?

NERV HQ
#2 TEST BAY
(UNIT 00 ACTIVATION TEST
32 DAYS EARLIER

REJECTION
STARTING
IN THE
CENTRAL
NERVE
ELEMENTS

PULSE
BACK
FLOW

BORDER-LINE



SUSPEND
CONTACT

SIGNAL
REJECTED

IT'S NOT
WORKING

OPEN
ALL
CIRCUITS
THROUGH
4

UNIT 01
IS
OUT
OF
CONTROL



UNIT 00
HAS
SWITCHED
TO
AUXILIARY
POWER



CUT
POWER

AGST
TEST
1



THIRTY-
FIVE
SECONDS
TO
TOTAL
SHUT
DOWN



COMMANDER
IS
DANGEROUS
PLEASE
STAY
BACK



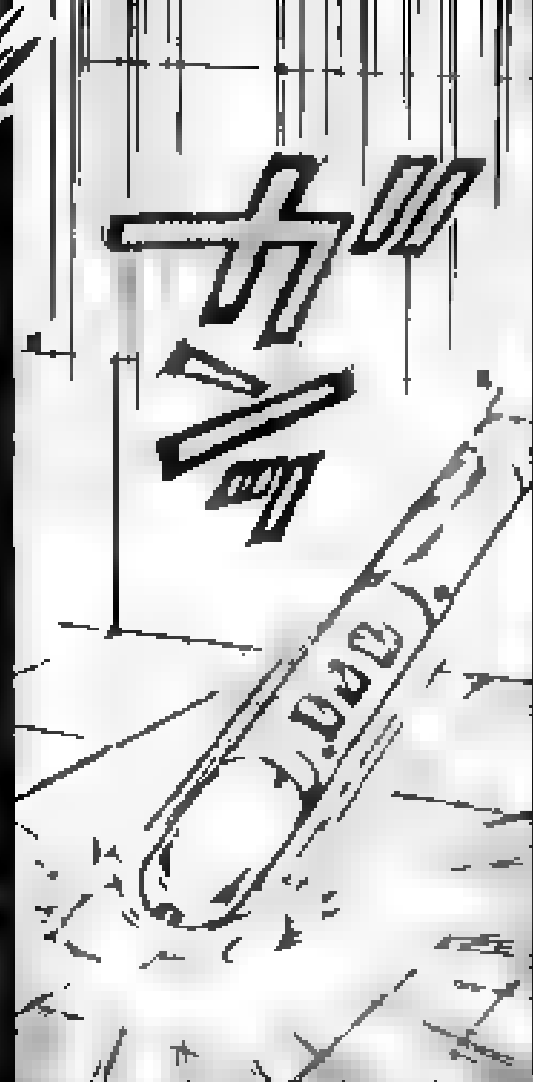


ガ"ガ"ガ"ガ"ガ"ガ"...



SPECIAL
BAKELITE
HURRY

WIRE
CASE





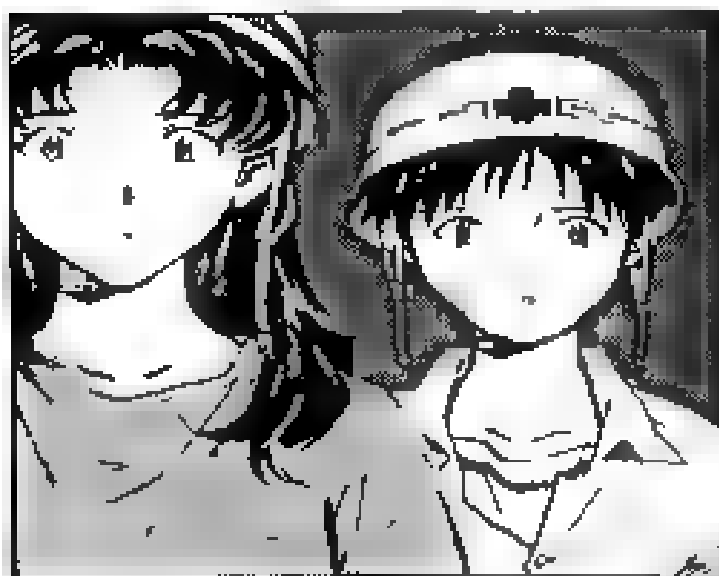
AAAAA

NGA
AAA
AH!





THAT'S
HOW HE
GOT
THOSE
BURNS
ON HIS
PALMS.



THE
COMMANDER..
HE
SAVED
REI.

HE
FORCED
OPEN
THAT
SUPER
HEATED
HATCH
WITH HIS
BARE
HANDS.



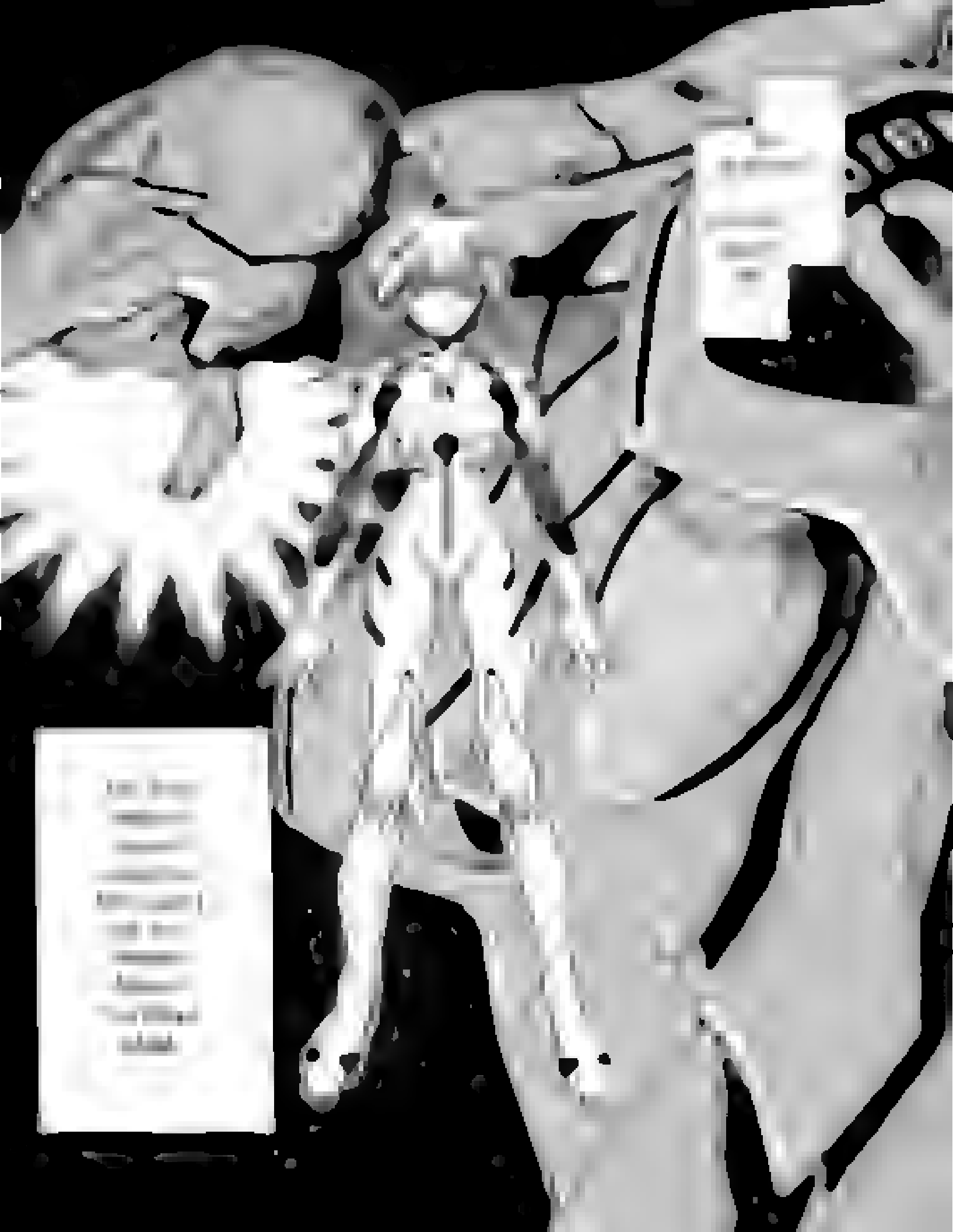
My
dad
saved
Ayanami.

Dad.

He
burned
himself
to save
her
?



NEON
GENESIS
EVANGELION
STAGE 14:
THE WARPED ROOM





The
plot
assigned
to the
Evangelion
prototype.

Com-
pletely
erased.

Her
past
is a
total
blank



Right
?

10!
IKARI!
WHATCHA
STARIN'
AT
?

That's what
Misato
told me
when I
asked what
was in
her file

I NEVER
FIGURED
DA ACE
HERE FER DA
POVOIT!
AN' DIS S DA
BUT WHO
ACTS WHAT
HE DON'
CARE BOLT
NUT TIN'

If all her
records were
wiped, there
had to be
some kind
of reason

WHO YA
LOOKIN AT...?
HORAKI ?
OH, I GOT IT!
AYANAMI! YA
SURE GO FER
DA SULLEN
ONES!

..



あはははははは

LOOK
AT
SUZUMARA'S
FACE

100

きやははははは

I
DIDN'T
THINK
(KARI)
HAD
IT IN
HIM'



WHAT
DO YOU
THINK
YOU'RE
DOING
?

TOU YOU
MORON

WHAT DA
HELL D'YA
THINK
YER
DOIN'?!
•••

KNEW
IT SHE
D ON'T
LAUGH
•••

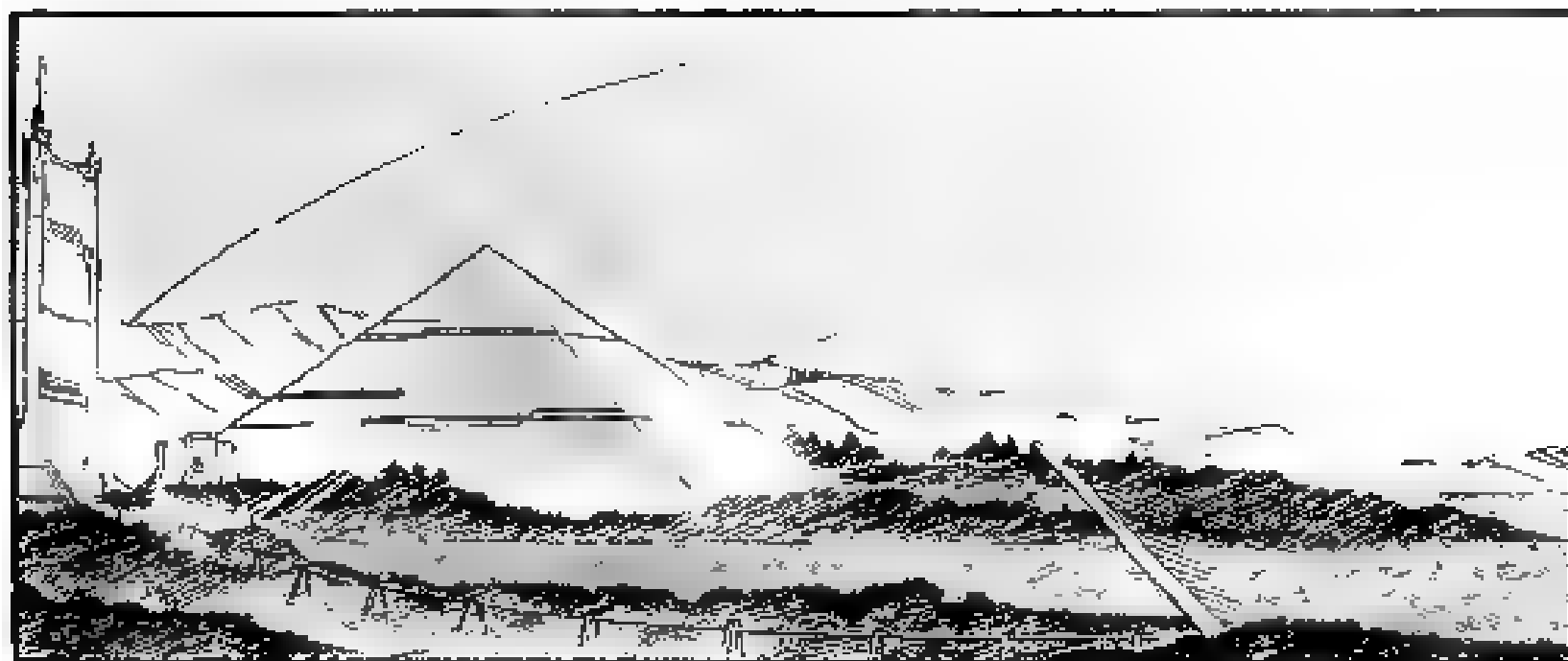
IKARI!
LOOK
AT ME
!

IS SHE
SOME
KIND
OF ROBOT
OR
SOMETHING?
•••
NAH, SHE
COULDN'T
BE

I DINT
WANT 'IM
TA GET
ME BACK
•••
KE
DAT..

カ
? •••

OH
LET'S
SAY
WE'RE
EVEN
NOW







YES,
SIR



ARE
YOU
SCARED
?



REI
UNIT 00'S
REACTIVATION
TEST IS
FINALLY
COMING
UP
TOMORROW



YES,
SIR.



I'M SURE
IT'LL GO
SMOOTHLY
THIS TIME



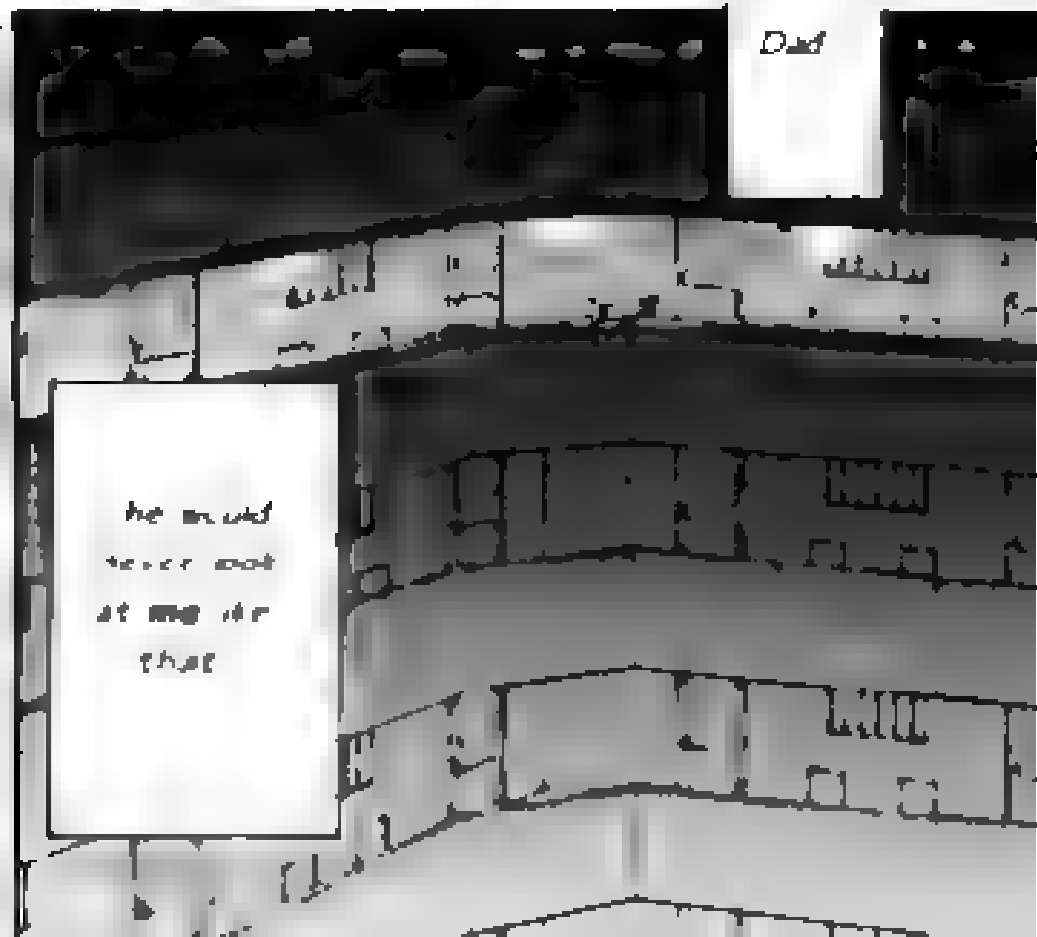
I'M ALL
RIGHT
DON'T
WORRY

I
SEE



What's
Ayanami
to lead
anyway?

And

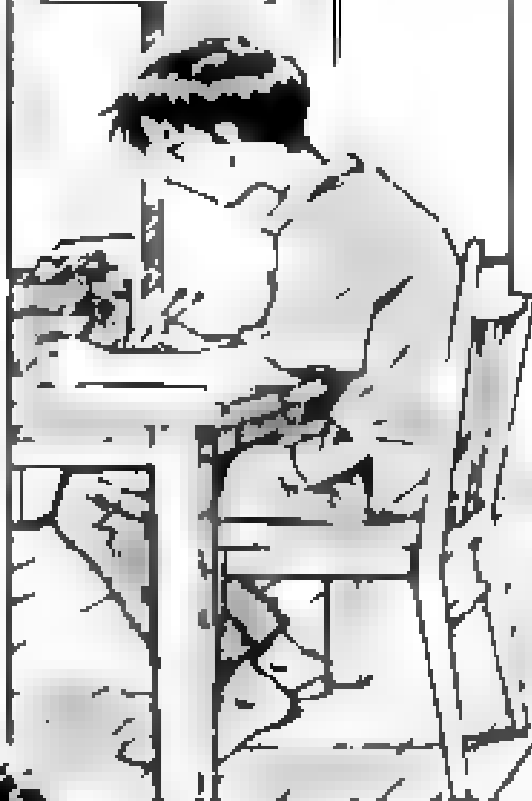


Dad

he would
never look
at me like
that



Ayanami?
Her face
never
changes
expression



what could
have caused
Unit 00's
reaction
to fail?
Reisuke said
that it was
because of a
catastrophic
change in
the plot's
emotions
but





HUH

TAKE
THIS
ONE,
TOO



OH
THANKS



IT'S
YOUR
SECURITY
CARD



RITSUKO
SAYS SHE
FORGOT
TO GIVE IT
TO HER

IT'S
RE'S
NEW
CARD

SORRY BUT
COULD YOU
DROP IT OFF
AT HER PLACE
TOMORROW
BEFORE YOU
GO TO HQ?



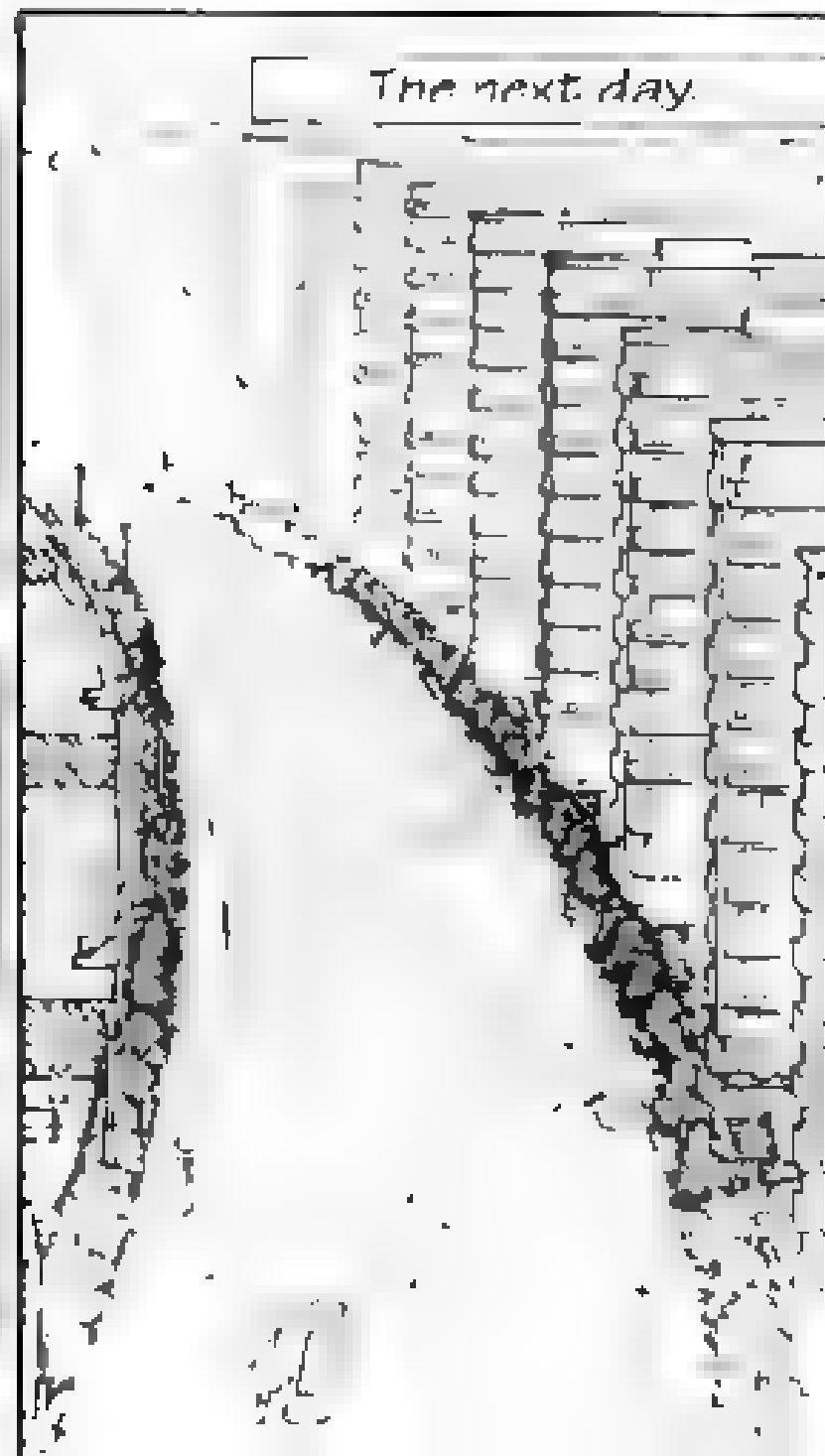
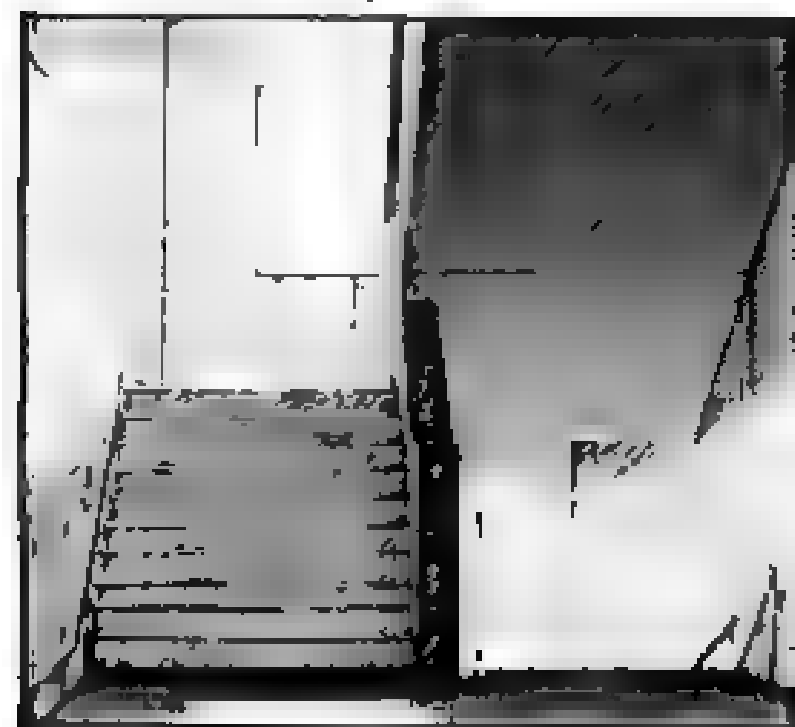
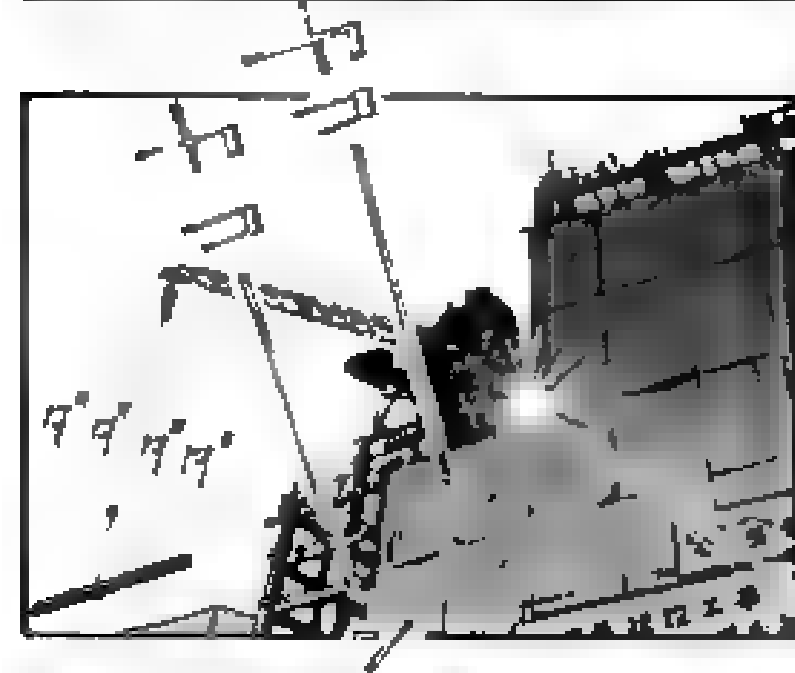
WHAT

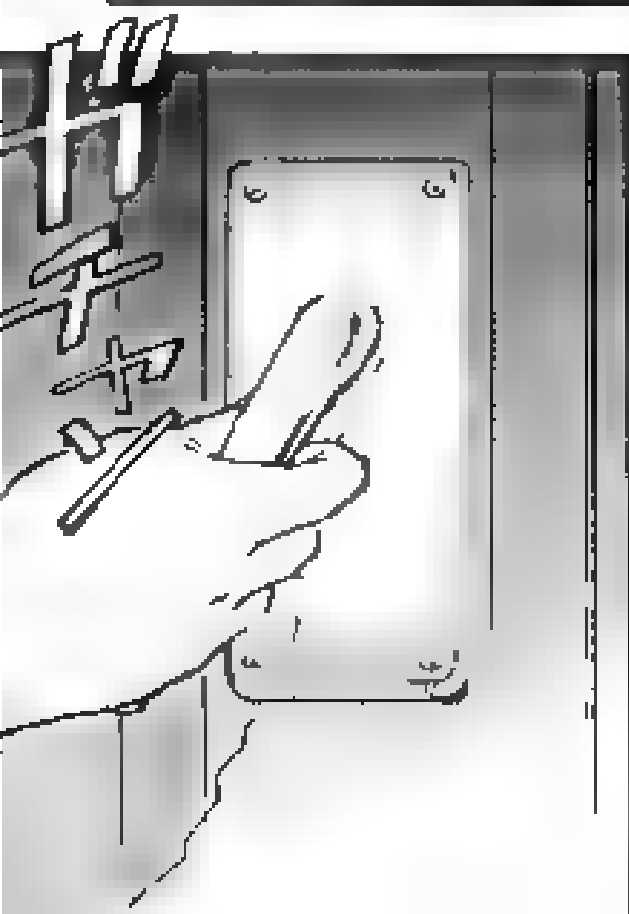
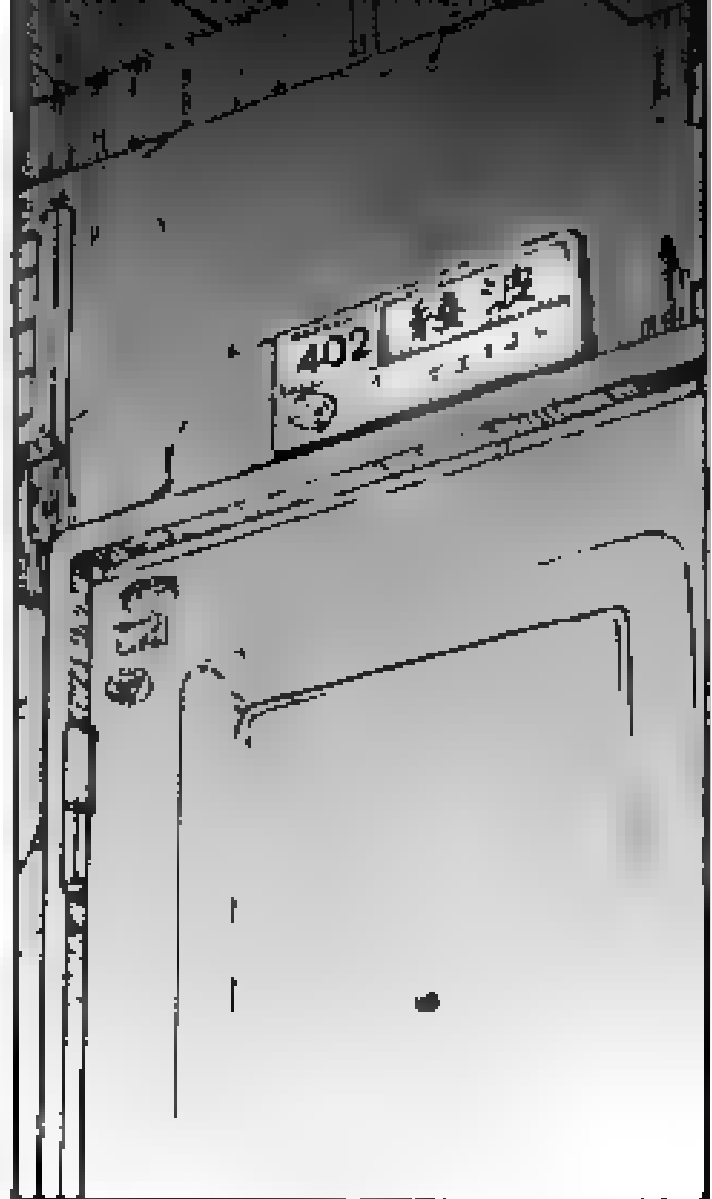
SAY, WHY
ARE YOU
ALL
FLUSTERED

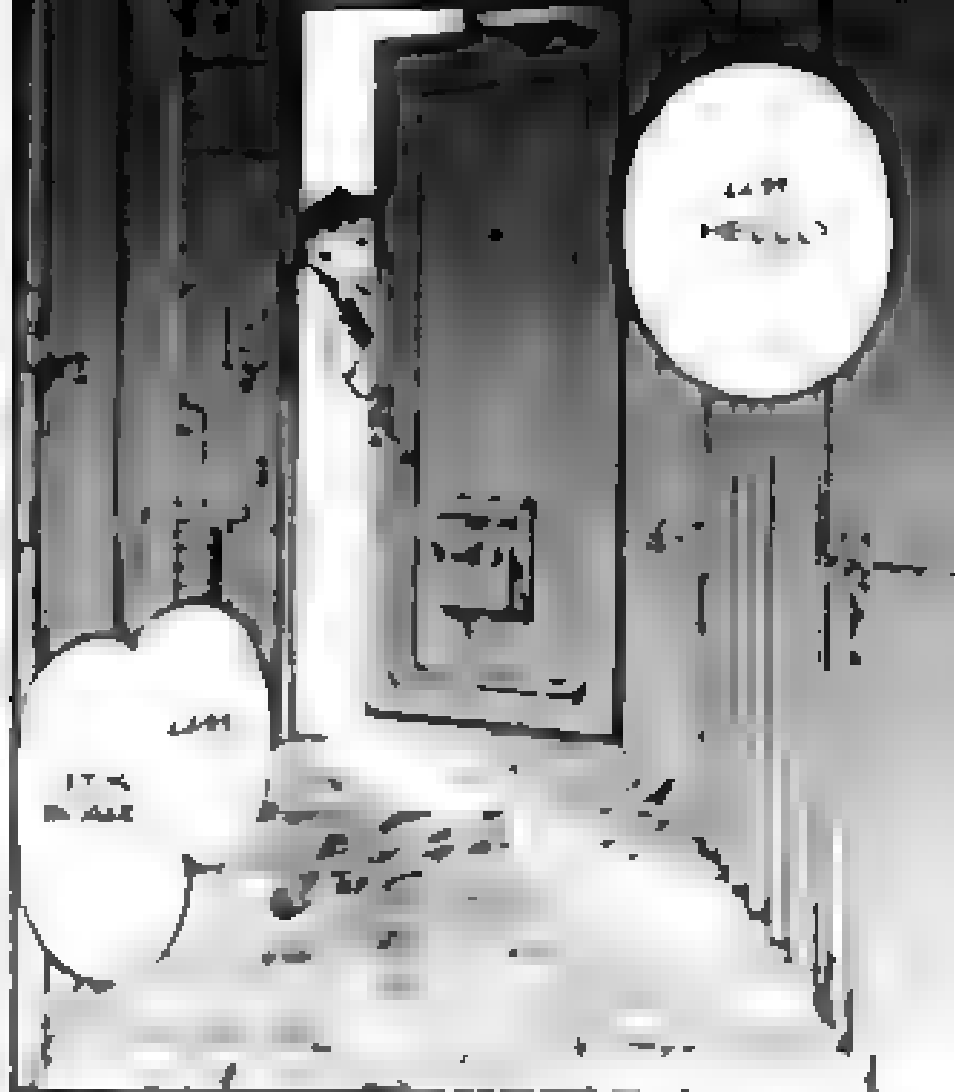
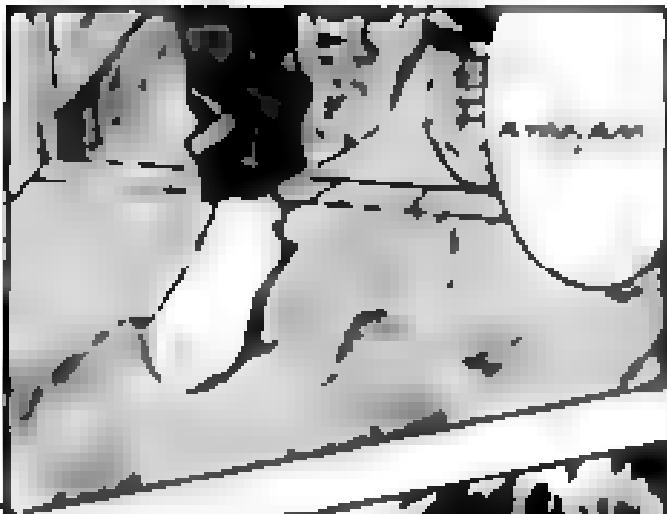
YOU'RE
BE JUMPING

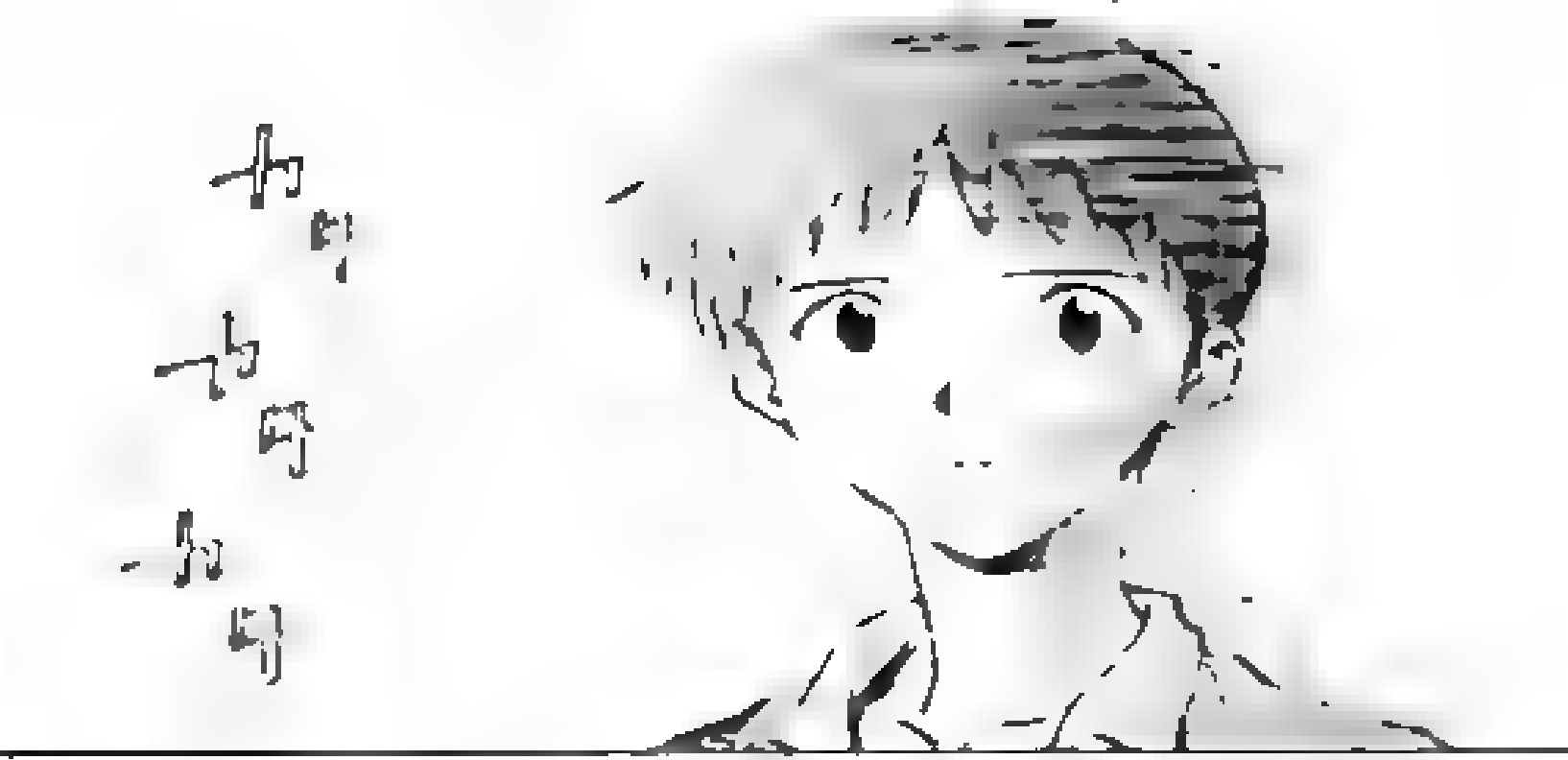


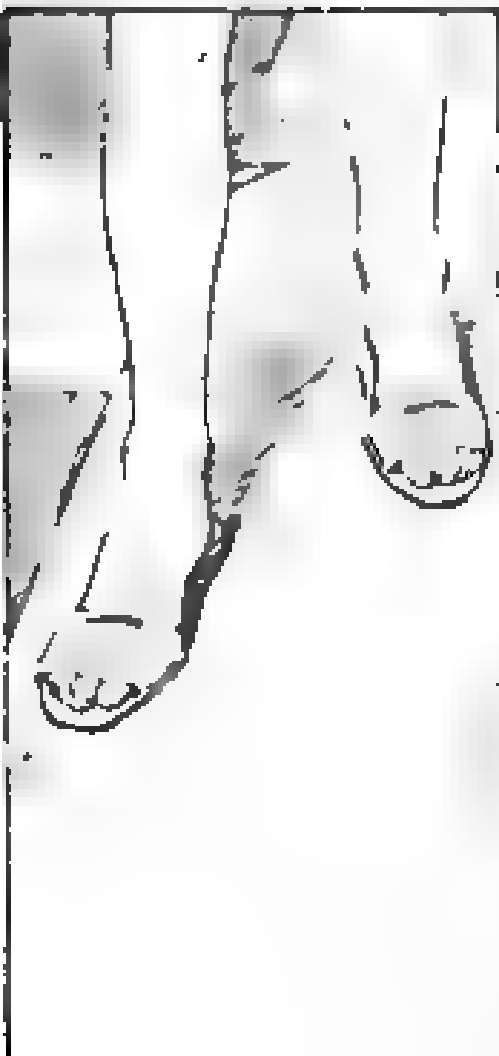
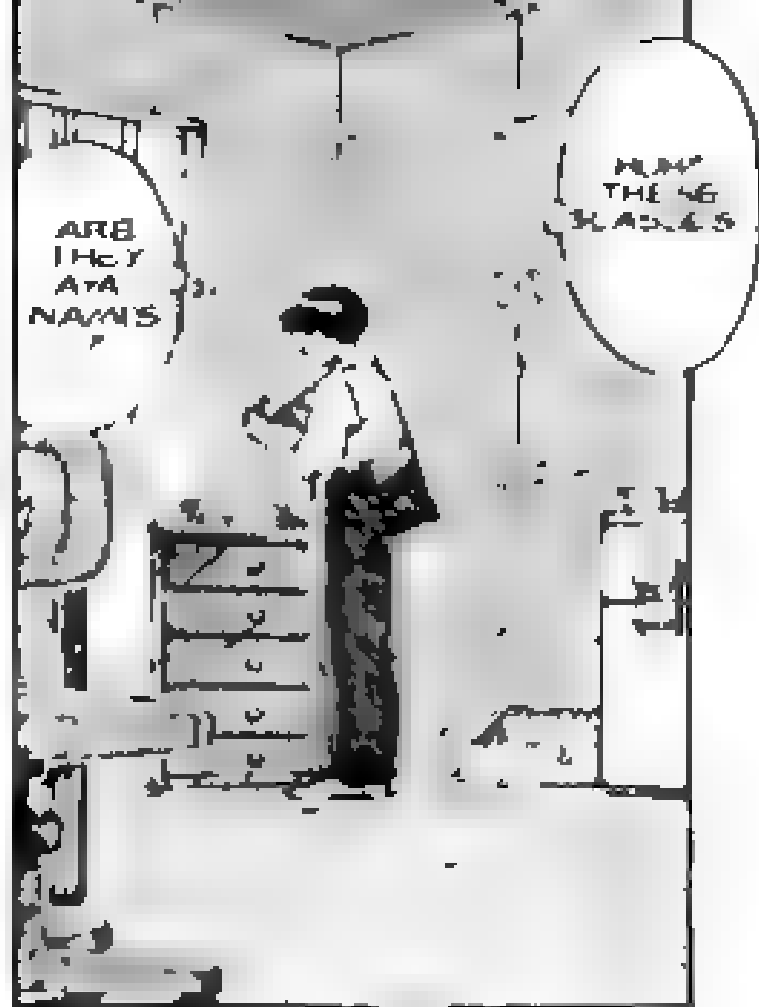
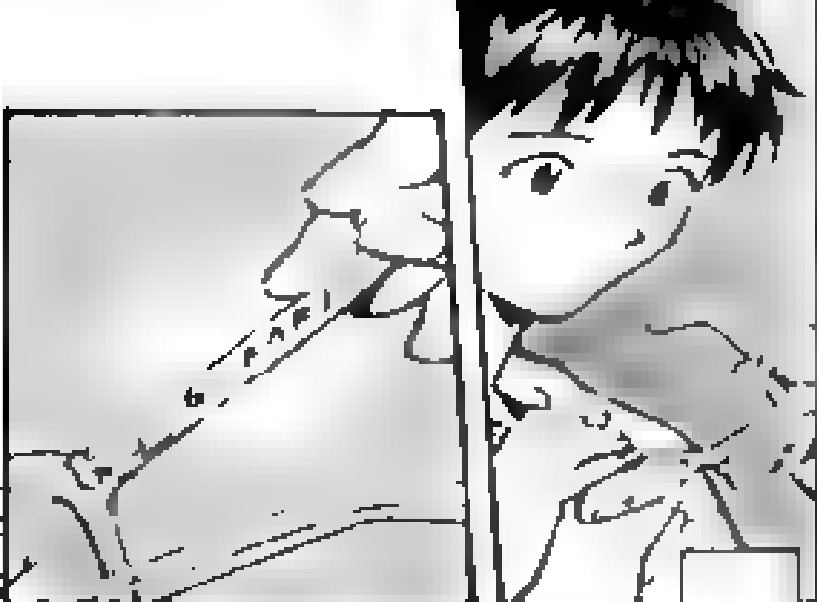
HUH



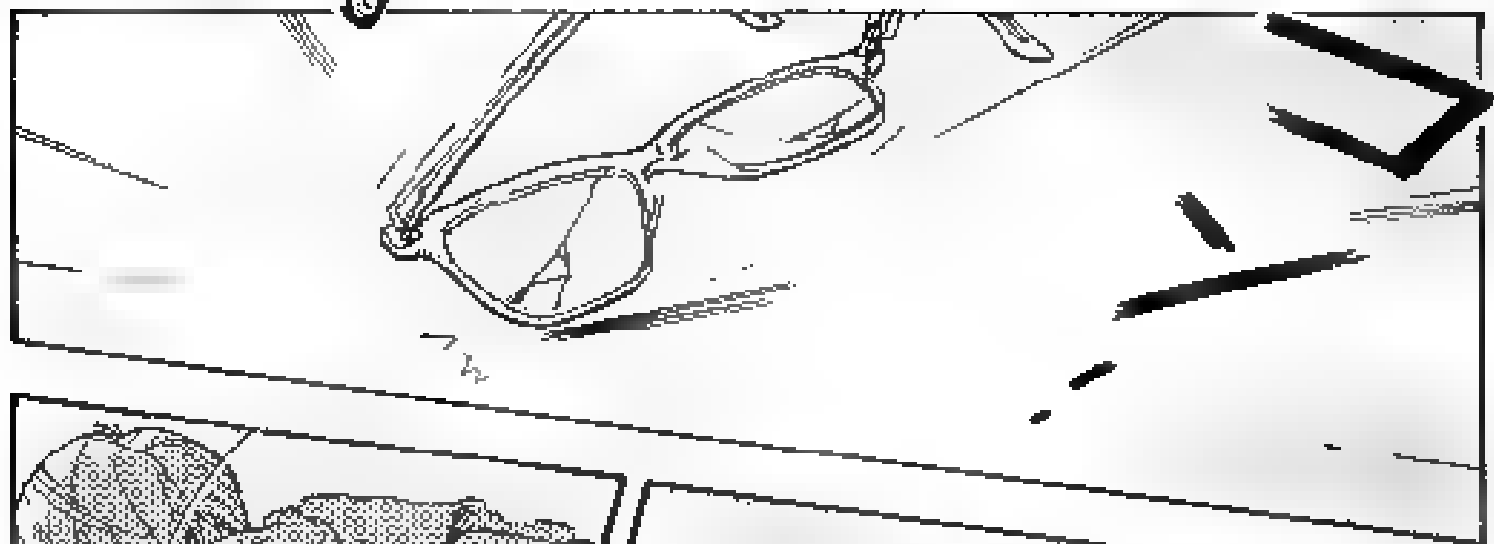


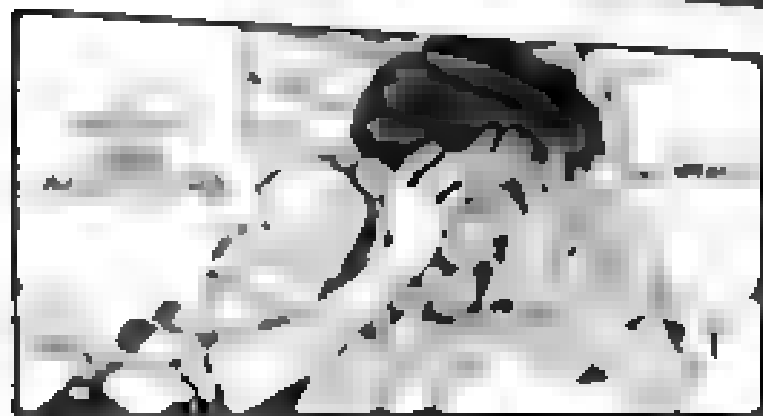
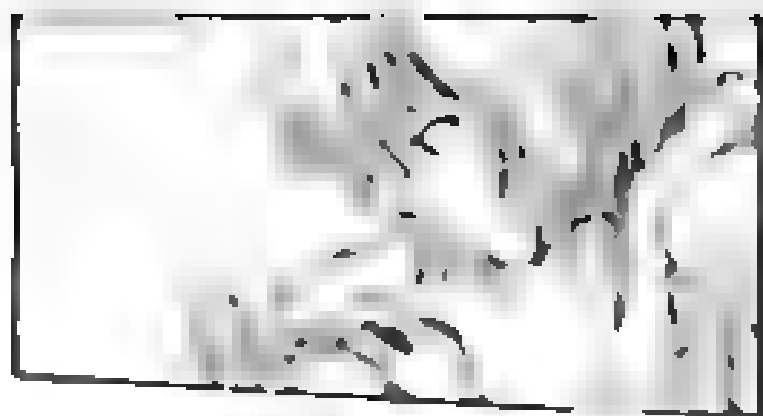


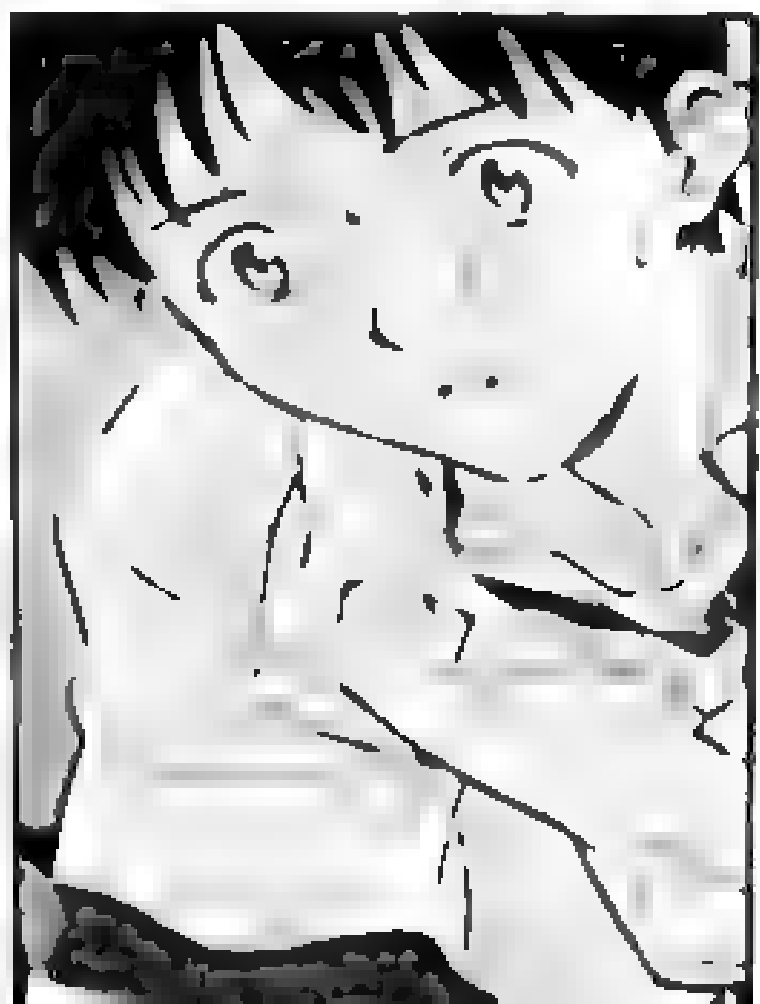














WHAT
CAN
I DO
FOR
YOU?



IT'S BEEN
RENEWED
SO
MISATO
SHE
ASKED
ME TO
DROP
IT OFF...



WHAT
WAS
"AGAIN"
THE
CARD.

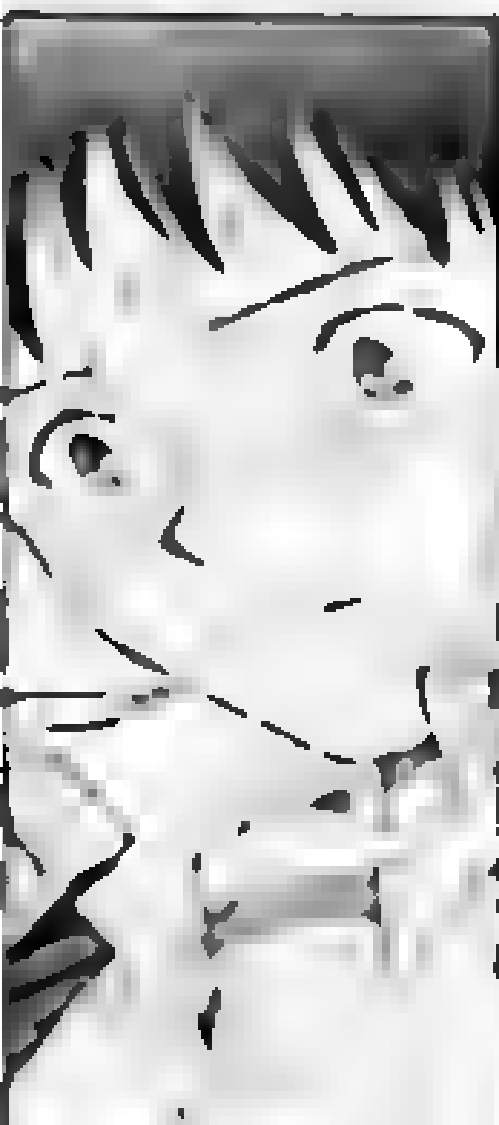


LEAVE
THE
CARD
OVER
THERE
THEN

I
RANG
THE
DOYUJELL
BUT
LOOKS
LIKE
ITS
BROKEN

YOUR
MOM
WAS
WRO

SORRY

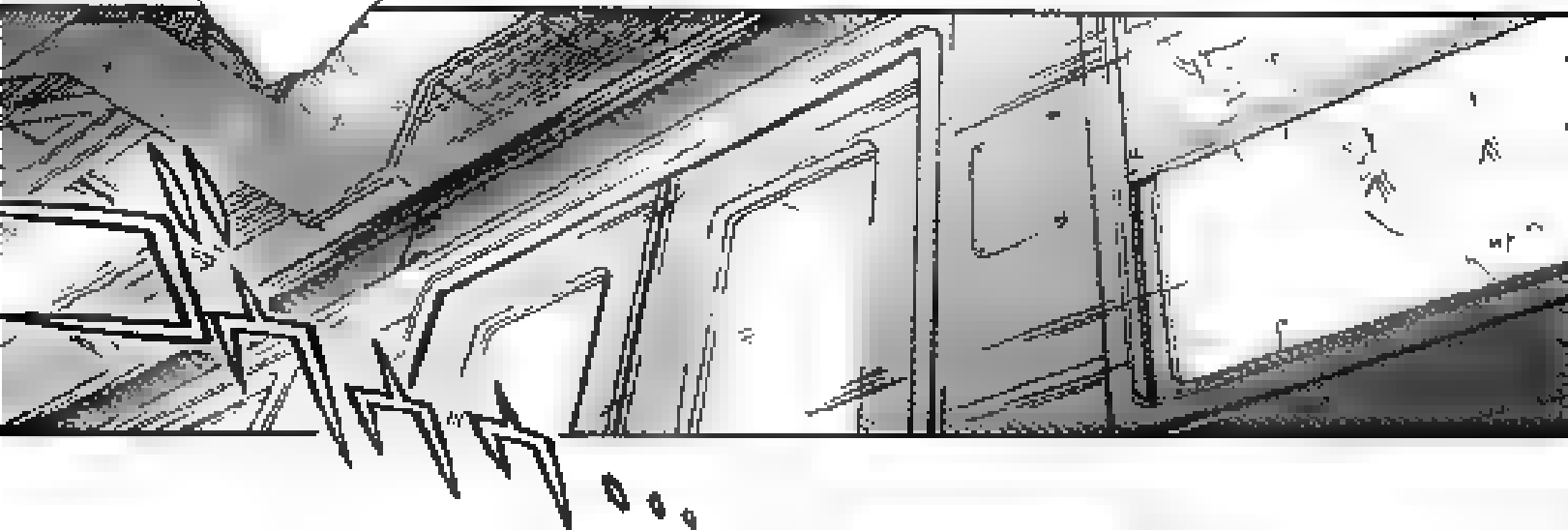
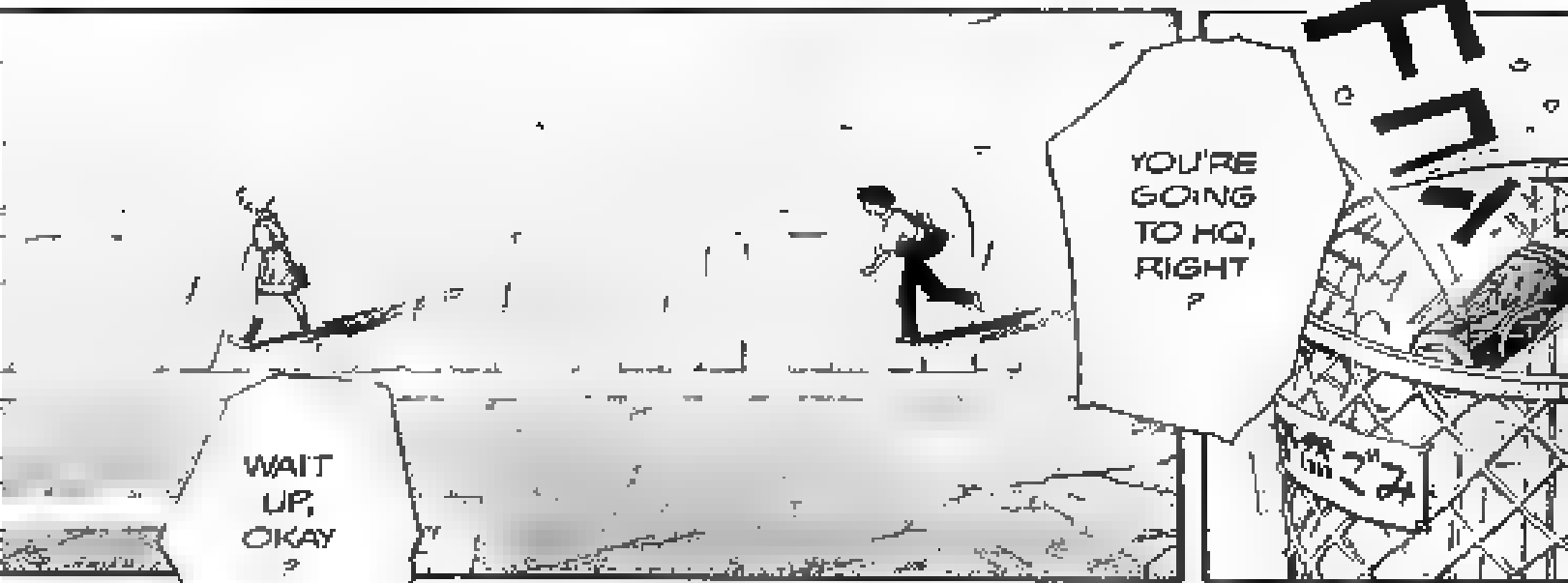


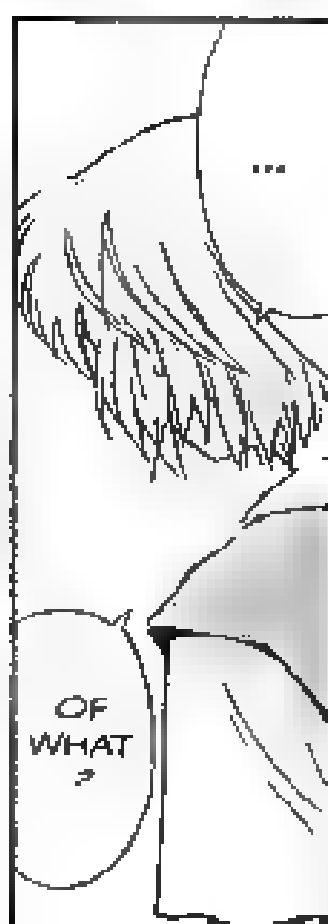
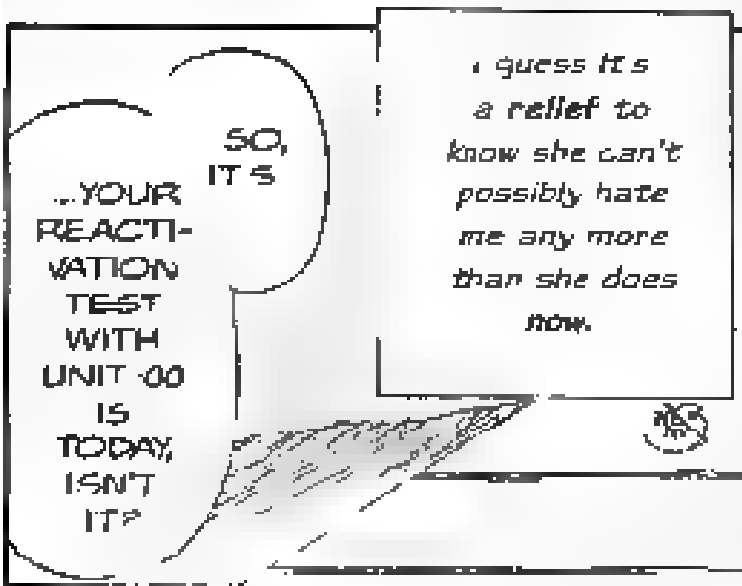


NEON
GENESIS
EVANGELION

STAGE 15:
WHAT HER CRIMSON
EYES BELIEVE IN









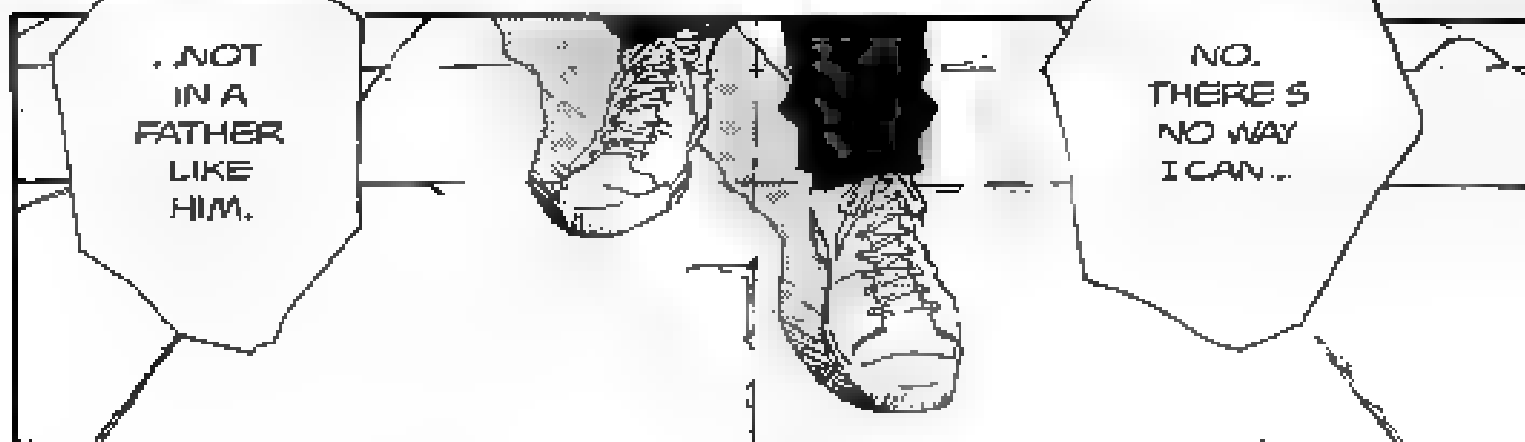
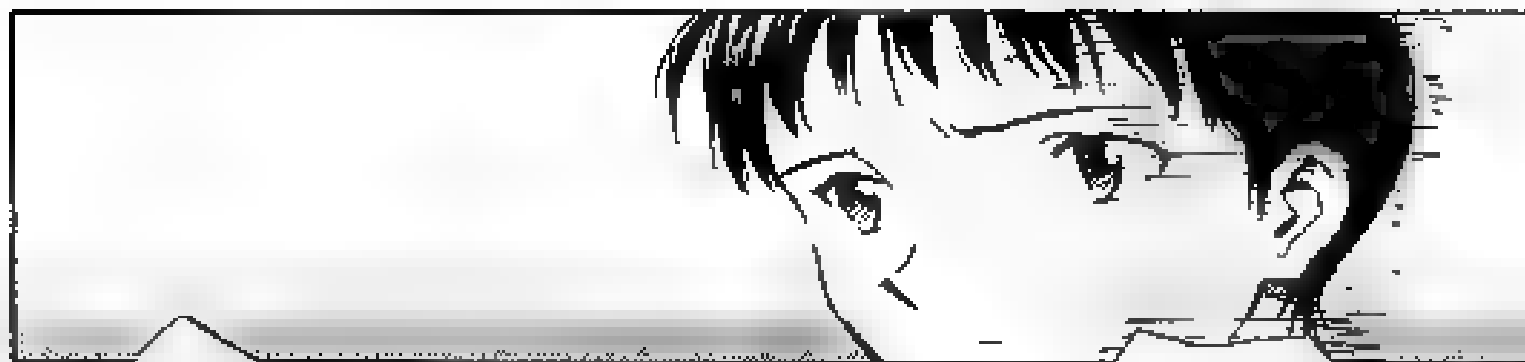
CAN'T
YOU HAVE
FAITH IN
YOUR
FATHER'S
WORK?



I THINK
IT'S
STRANGER
NOT
TO BE
SCARED.

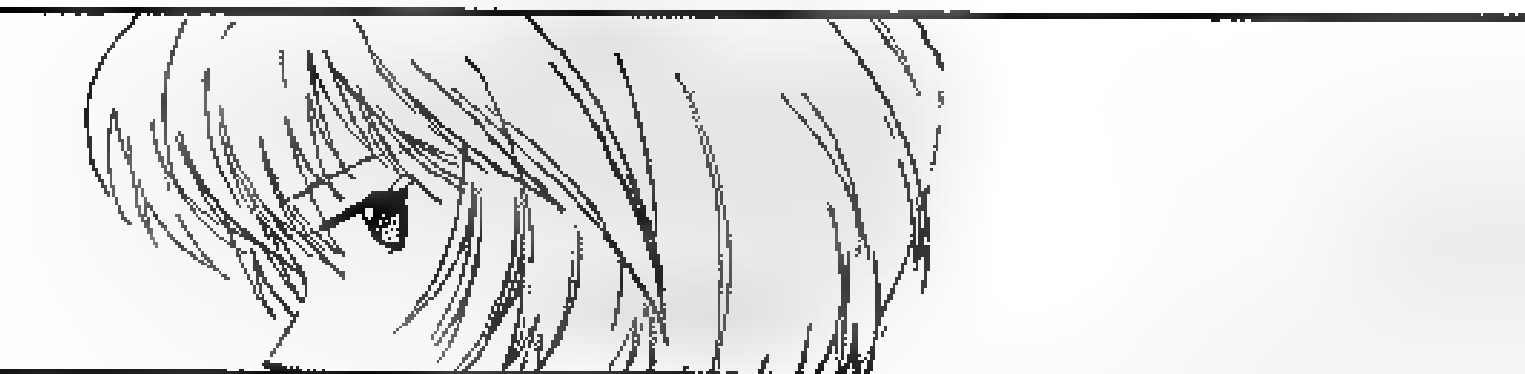


YES.



NOT
IN A
FATHER
LIKE
HIM.

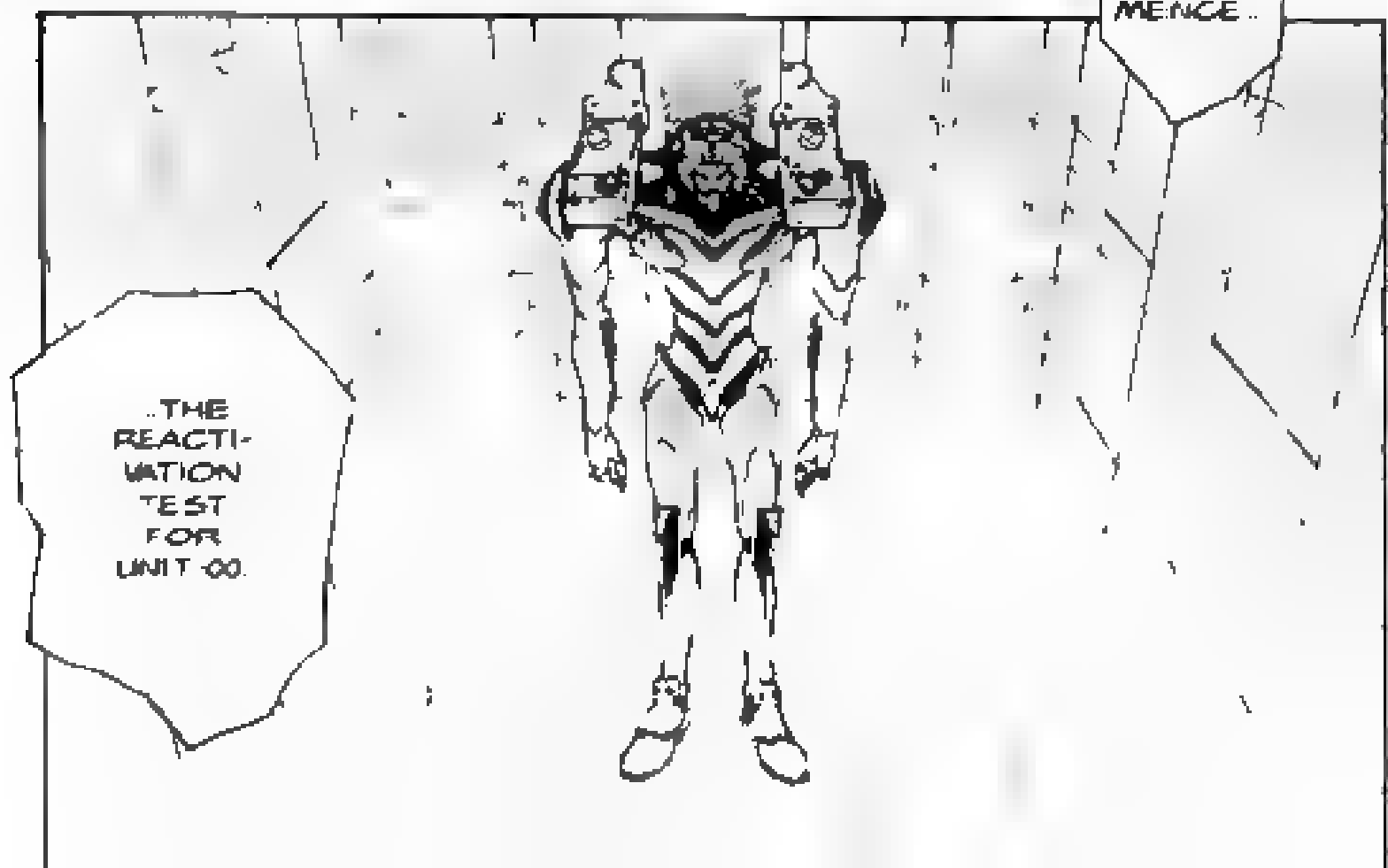
NO.
THERE'S
NO WAY
I CAN..



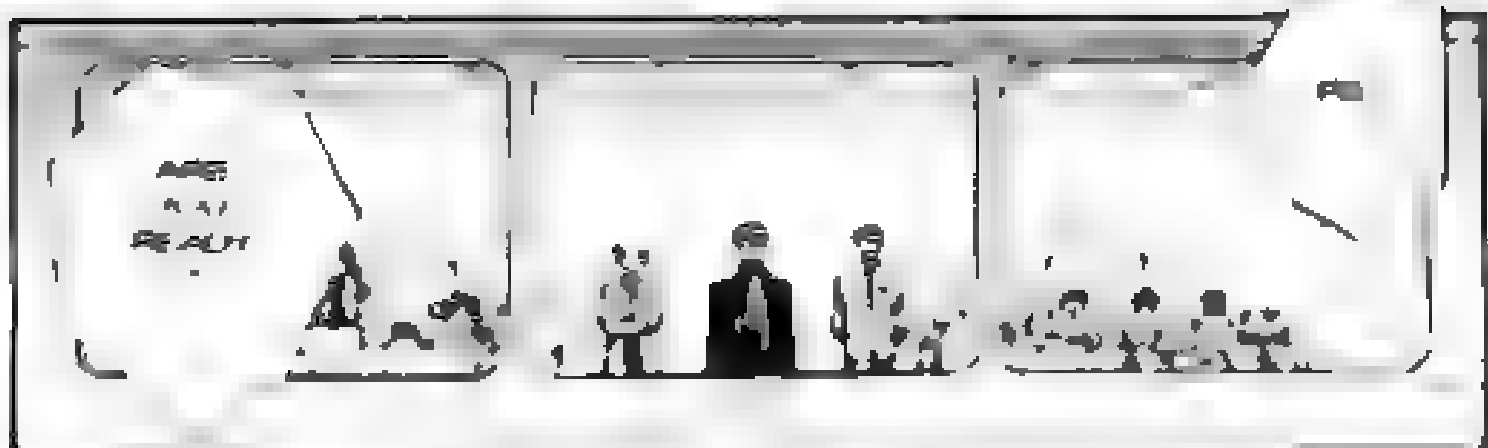




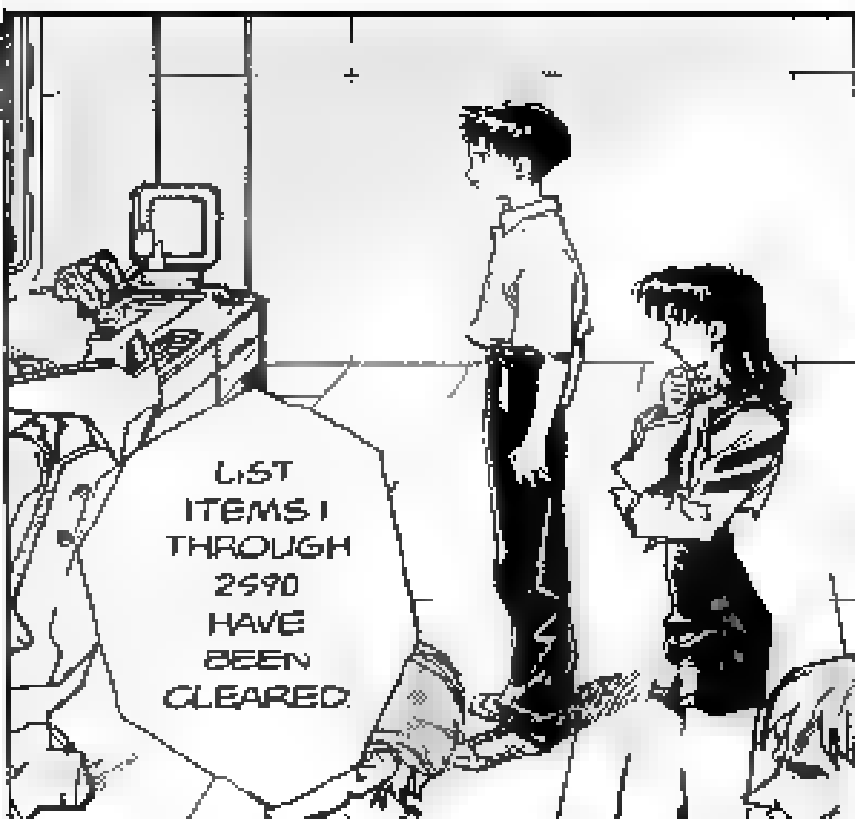
WE
WILL
NOW
COM-
MENCE..



..THE
REACTI-
VATION
TEST
FOR
UNIT 00.







The only thing in this world I have faith in is the commander



Why does she think so much of Dad?





Why am
I so
concerned
about
someone
else?

It's
weird

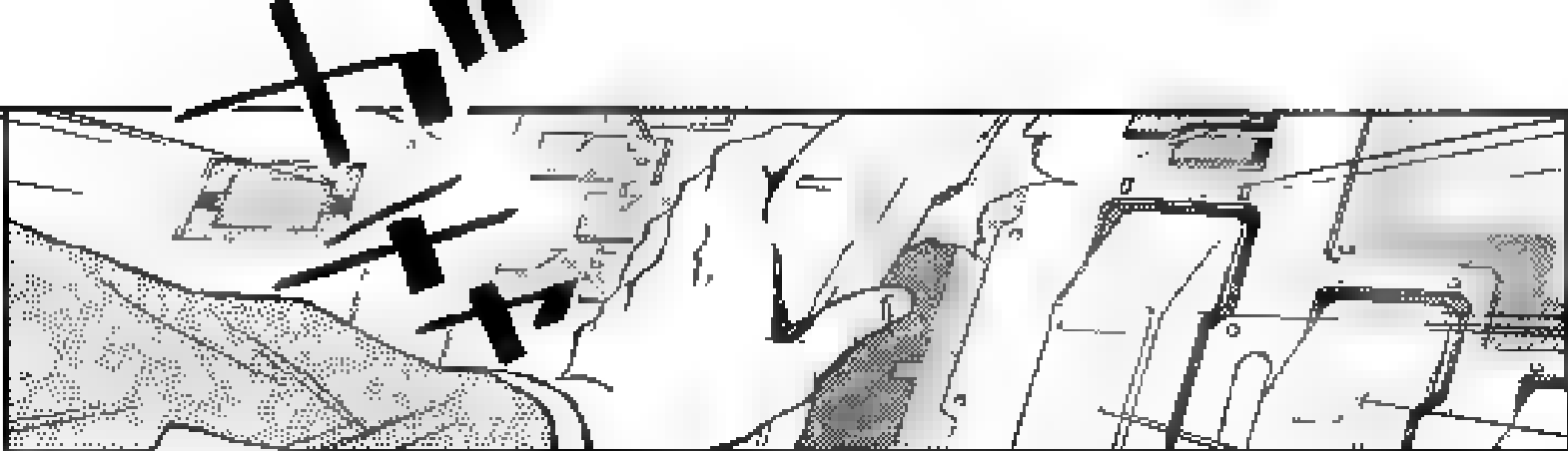
0.1

UNIT 00
HAS
BEEN
ACTI-
VATED.

BORDER
LINE
CLEARED
!

NOW
COM-
MENCING
LINKAGE
TEST.





IKARI



AN
UNIDENTIFIED
FLYING
OBJECT
IS HEADING
THIS WAY.





ABORT
THE
TEST

ALL
PERSONNEL,
GO TO
LEVEL ONE
YELLOW
ALERT!



IT'S
MOST
LIKELY
AN
ANGEL



GOOD.
SCRAM-
BLE
IT.



WE CAN
HAVE IT
UP IN
380
SECONDS.



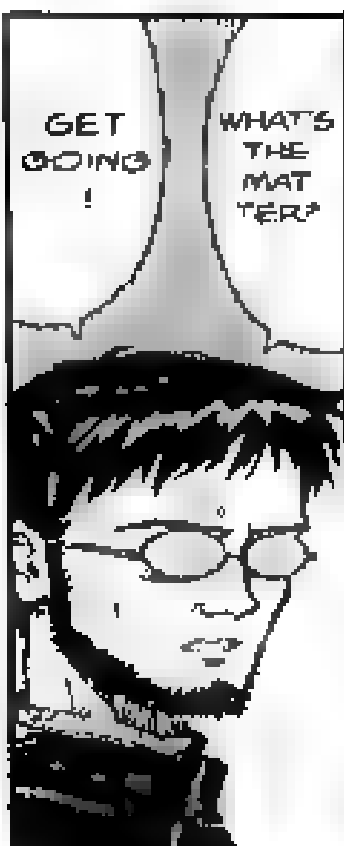
WHAT
ABOUT
UNIT-01
?



IT'S
NOT
BATTLE-
READY
YET.

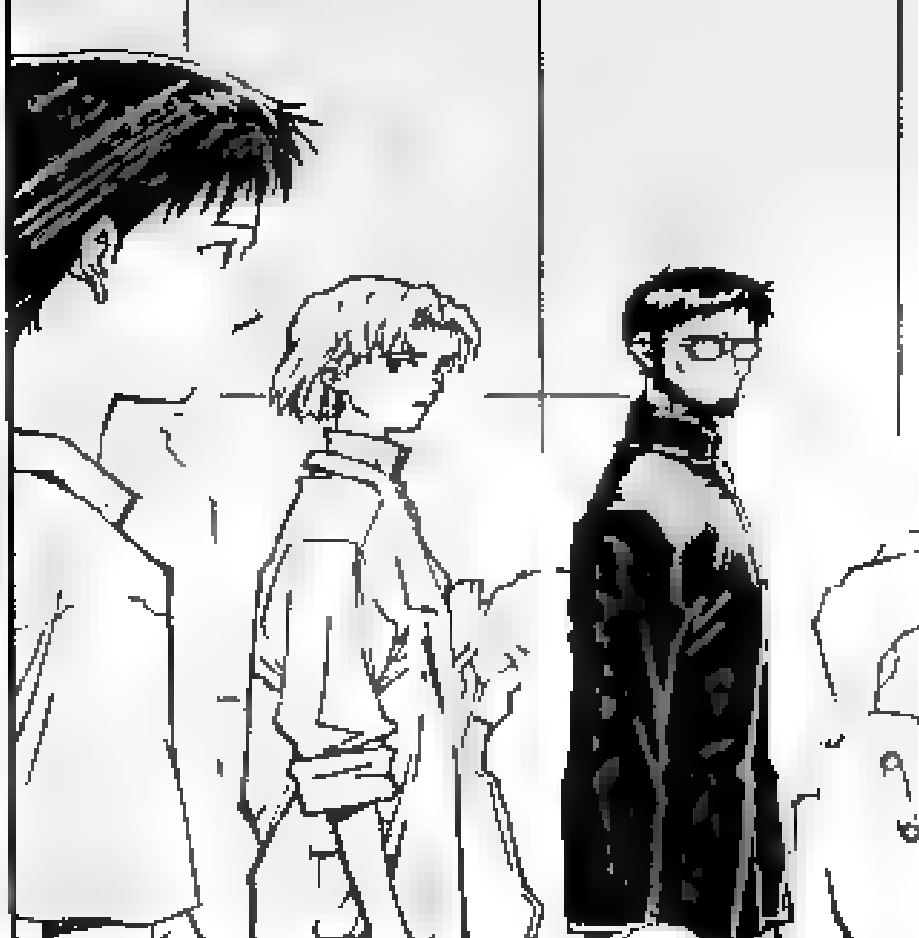


CAN
WE USE
UNIT-00
?



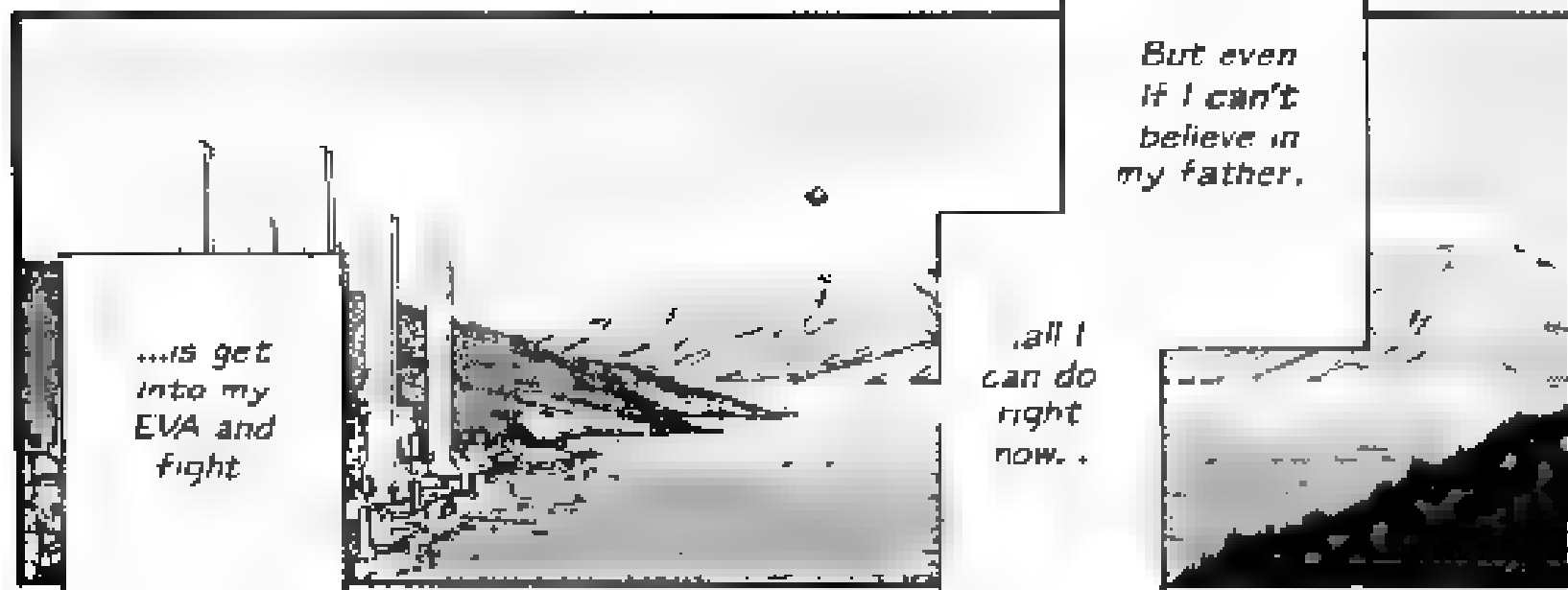
GET
GOING
!

WHAT'S
THE
MAT
TER?



*He won't
even wish
me good
luck.*

YES...
SIR



*But even
if I can't
believe in
my father,*

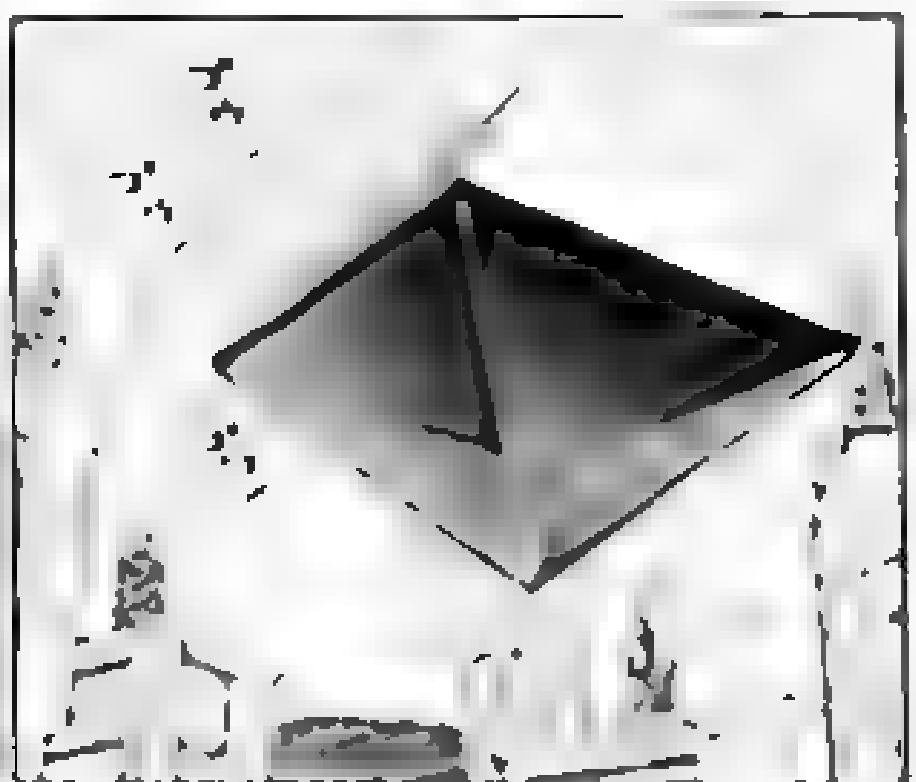
*...is get
into my
EVA and
fight*

*...all I
can do
right
now. .*





THE
LAST
LAUNCH

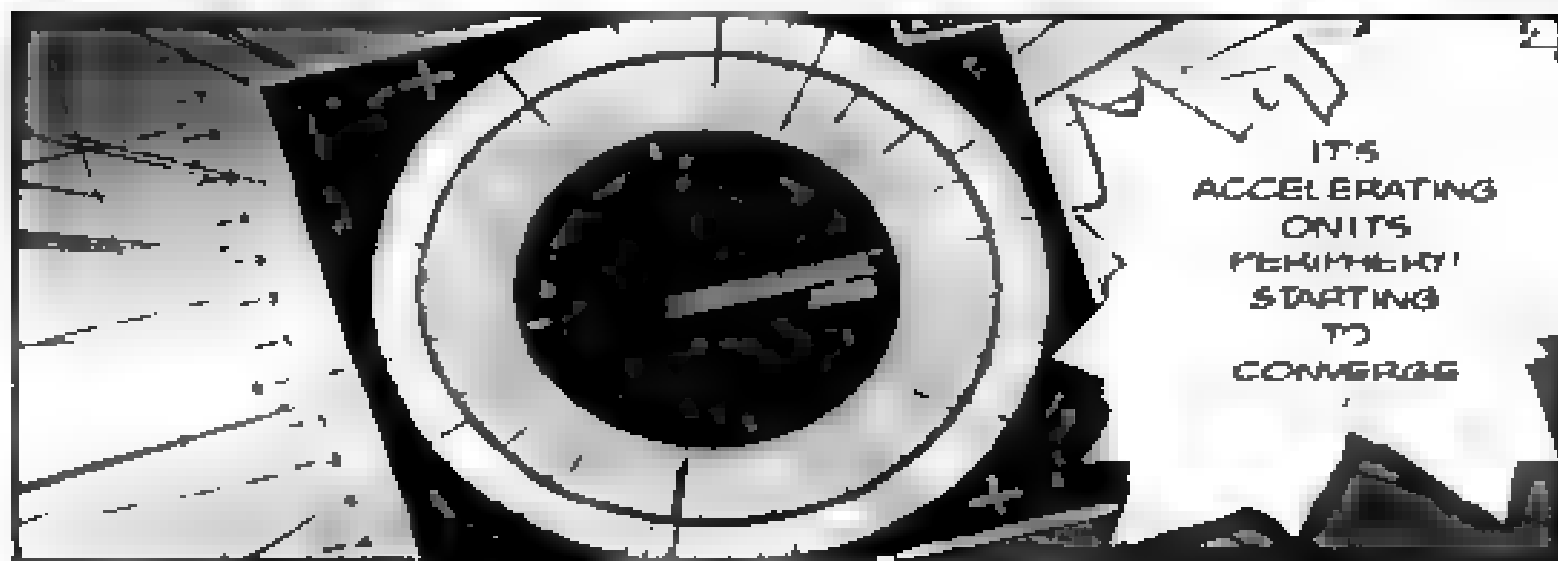




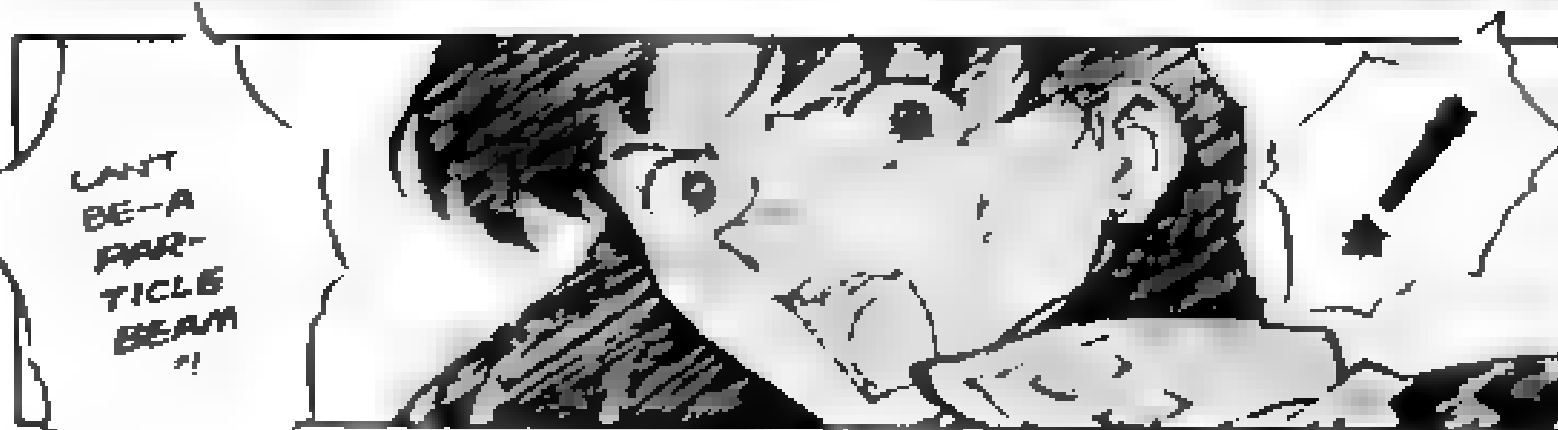
WHAT?



I'M
GETTING
A HIGH
ENERGY
READING
WITHIN
THE
TARGET



IT'S
ACCELERATING
ON ITS
PERIMETER!
STARTING
TO
CONVERGE

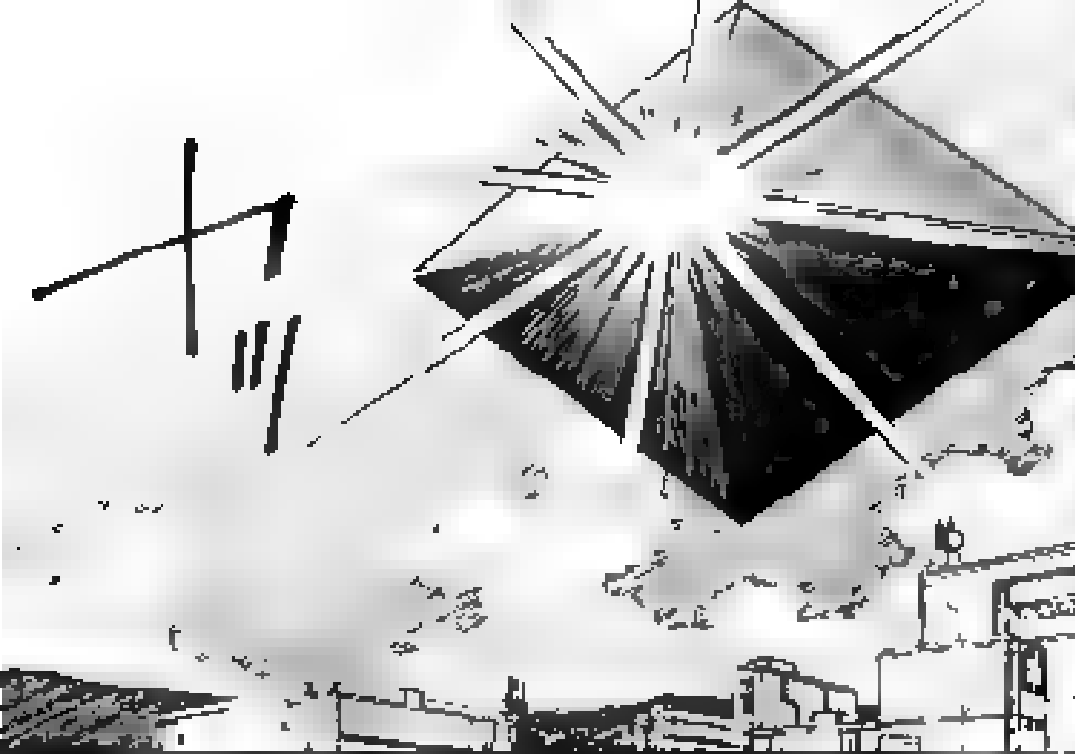


CAN'T
BE-A
PAR-
TICLE
BEAM
!!

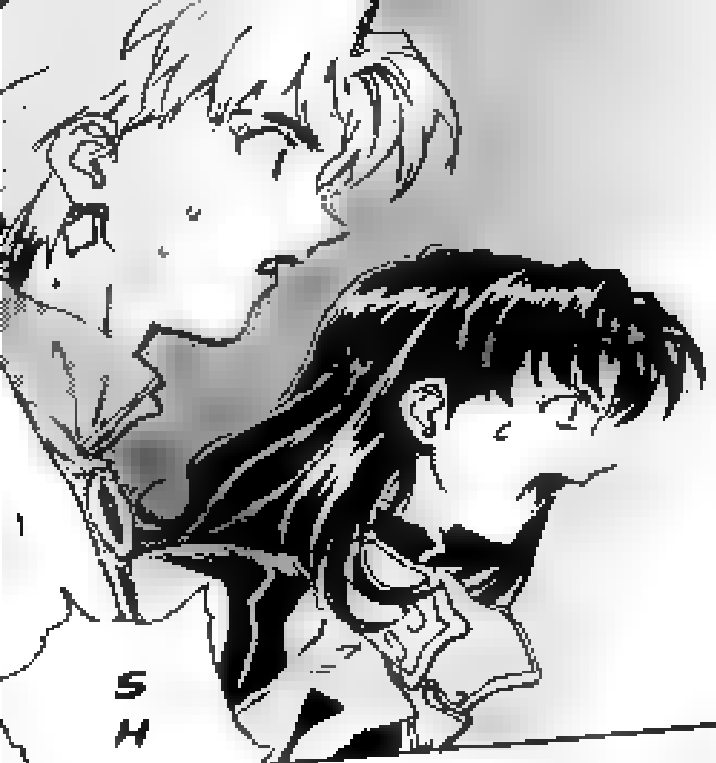


SAHN-JA
GET OUT
OF THE
WAY!

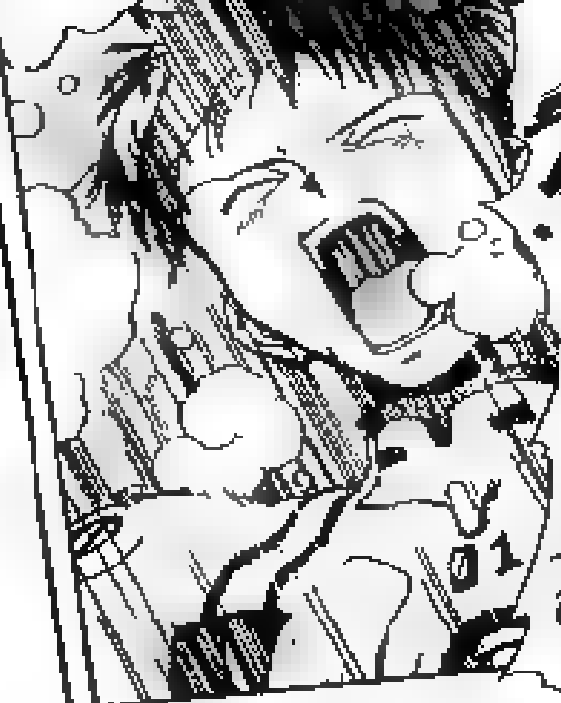
NO!







SHINGU...



ああああああ



ハ
ニ
ル
ル
ル



GET HIM
BACK!

HURRY!



ああああああ

ホ
ホ





EKG
AB-
NORMAL!
PULSE
FAINT



UNIT 01
TO
CAGE #7
FOR
RE-
TRIEVAL
!



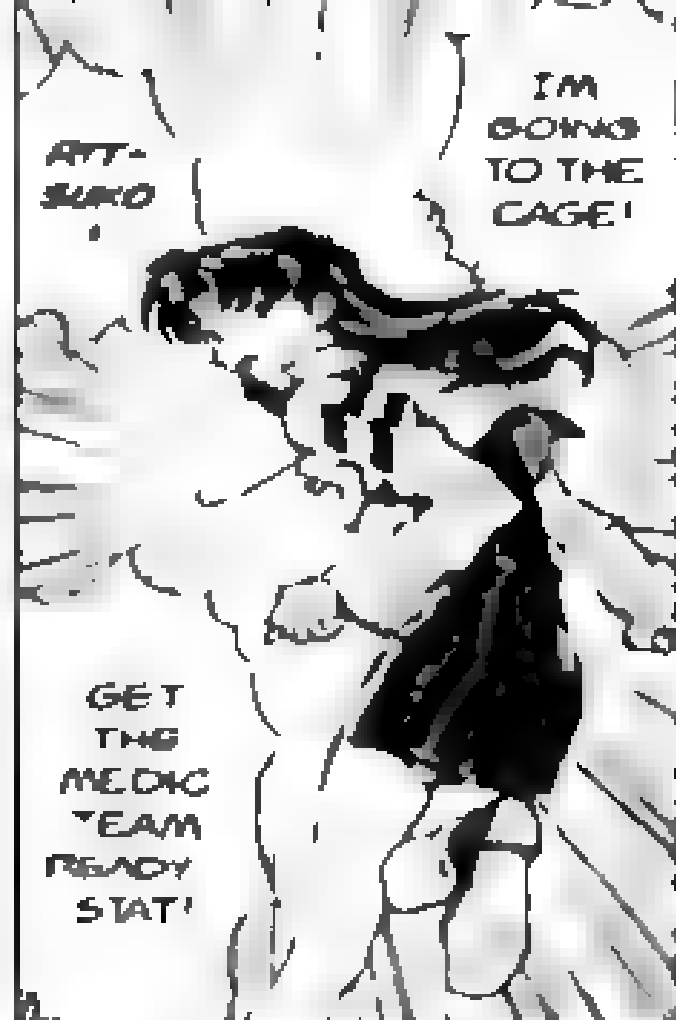
HOW'S
SHINJI
?!

THE
TA-
GET
HAS
GONE
IN-
ACTIVE
!





ART
17



ART-
SURO

IM
GOING
TO THE
CAGE!

GET
THE
MEDIC
TEAM
READY
STAT!



NEON
GENESIS

EVANGELION

STAGE-16

ABANDONED MEMORIES







HURRY!
FORCE
EJECT
THE
PLUG
!

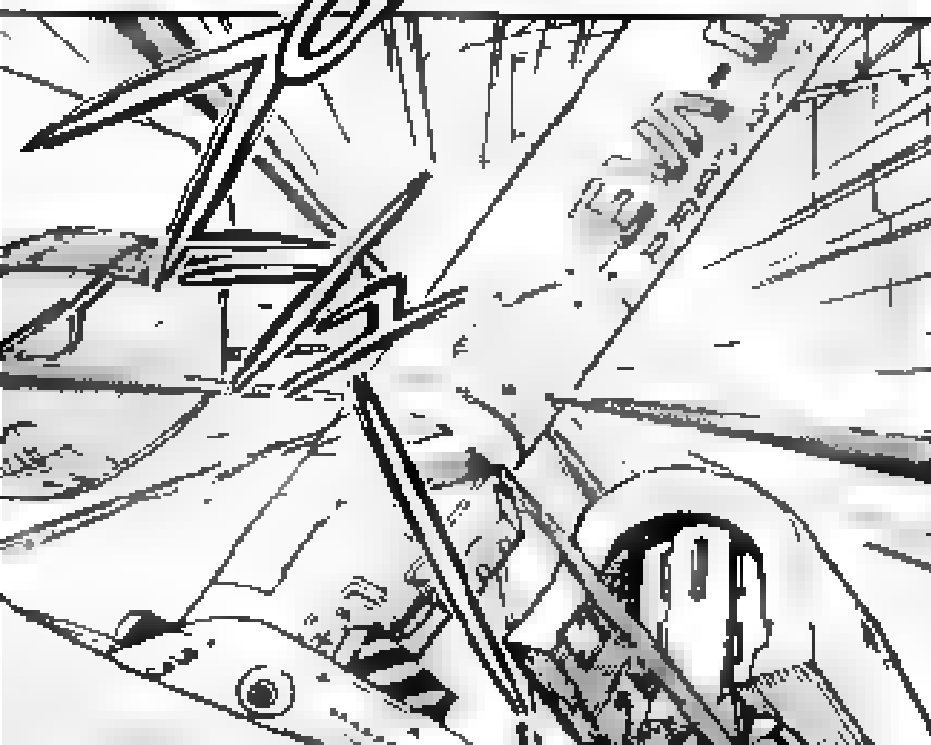


PULSE
CONFIRMED
!



YES,
SIR
!

EMER-
GENGY
LOL
FLUSH
!

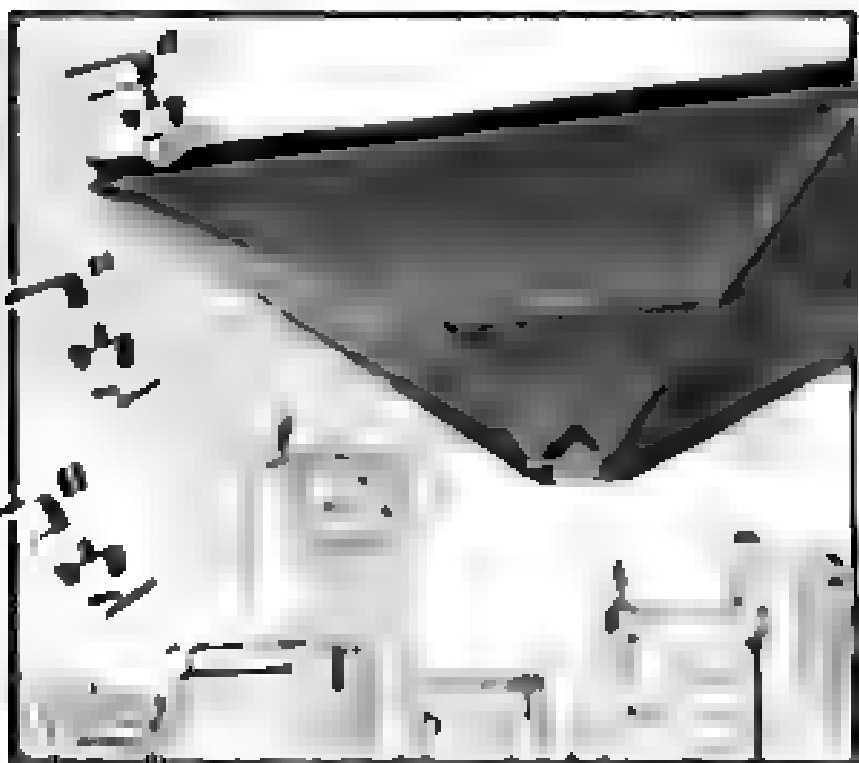
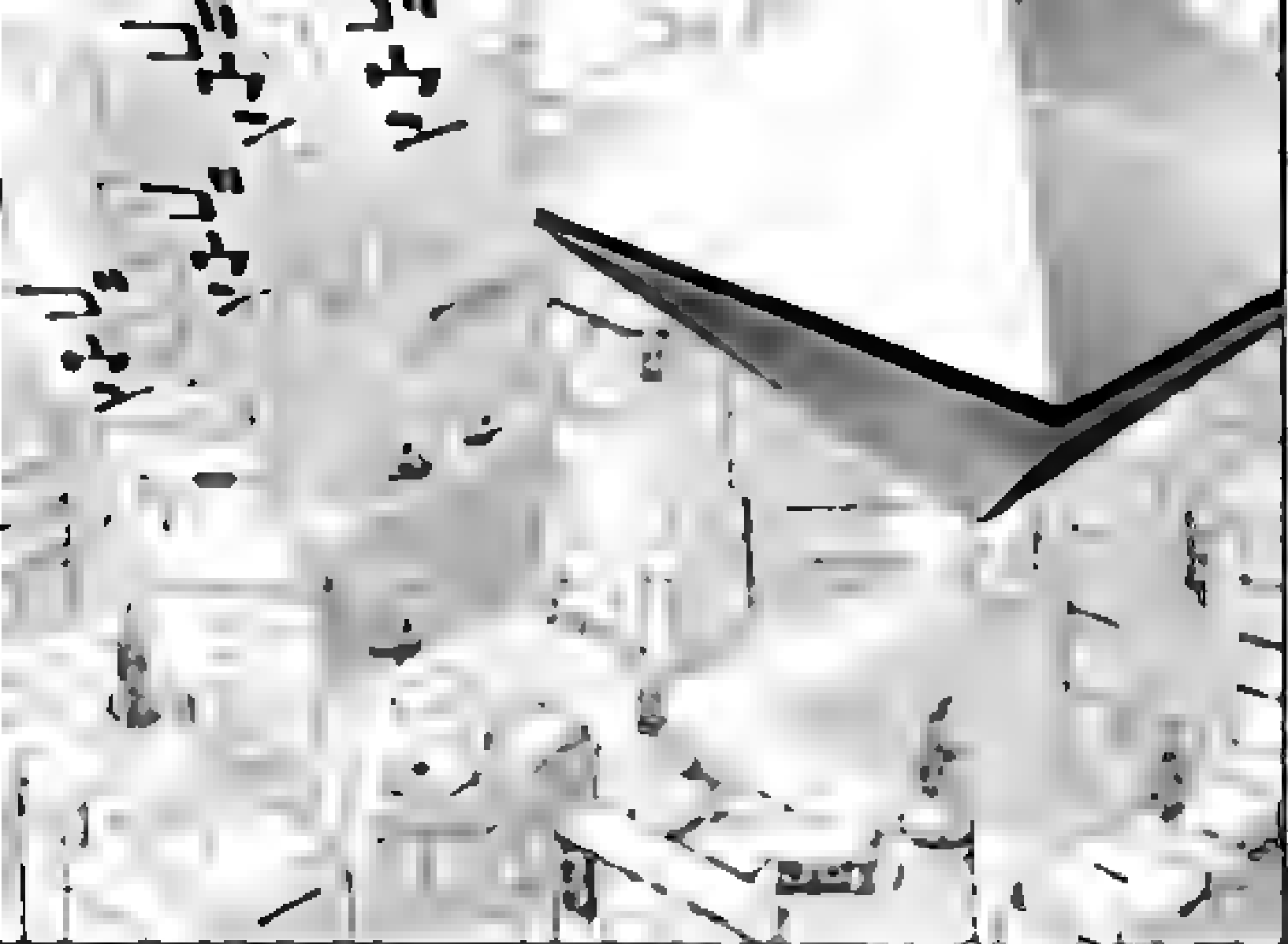




STAT!
GET
HIM TO
THE
FRI!

MOVES
ON



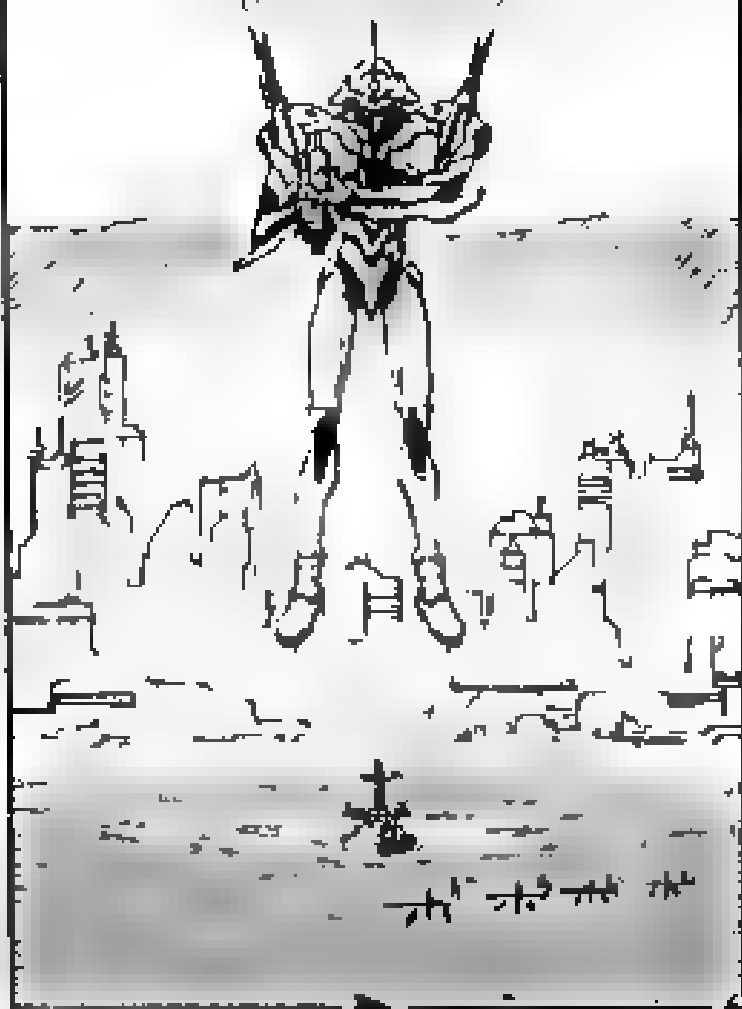
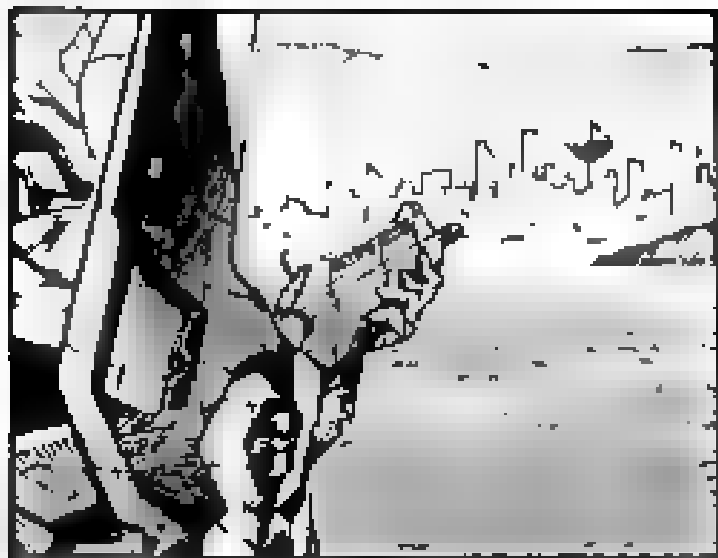


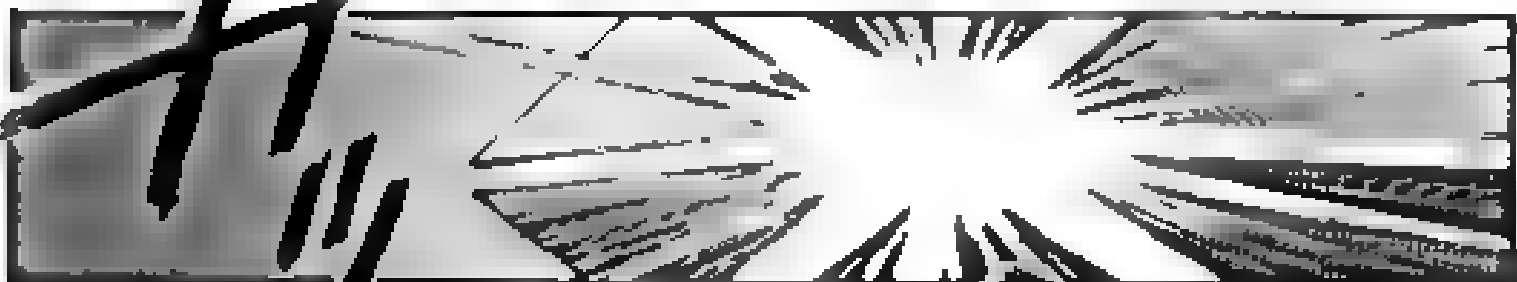
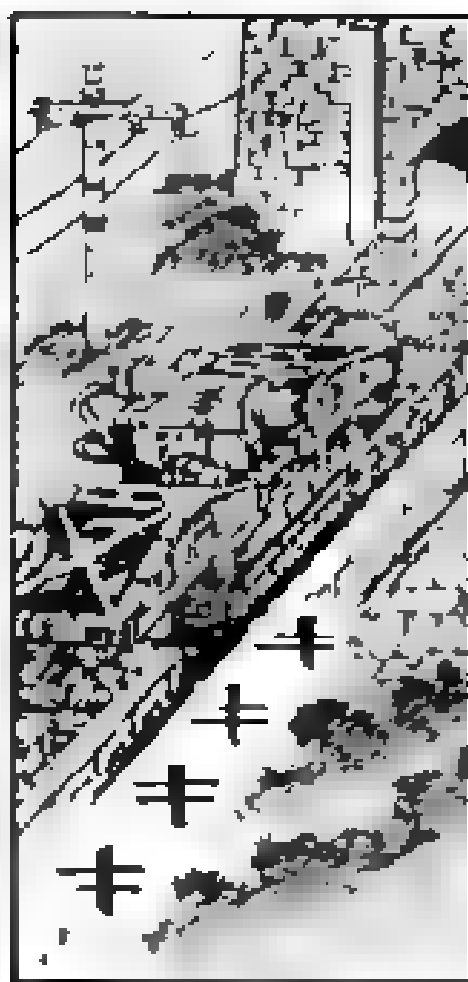



IT'S
THEY ARE
CHASING
AT THE
A BOUT
US!

IT'S
CHASING
IN THE
OF THE
TOWARDS
HEAVY
AND

WHAT'S
THE
SOME
BUTTED
DOWN








THE INSTANT
THEY ENTER
THAT RADIUS,
ITS PARTICLE
CANNON
DESTROYS
THEM WITH
100%
ACCURACY.

WHICH
MEANS WE
CAN'T GET THE
EVALUONE
ENOUGH TO
NEUTRALIZE
ITS A.T. FIELD
FOR CLOSE-
QUARTERS
COMBAT...


ACCORDING
TO THE DATA
COLLECTED
THUS FAR, IT SEEMS
THAT THE TARGET
AUTOMATICALLY
ELIMINATES
ENEMIES COMING
WITHIN A
FIXED RADIUS



IT'S SO
POWERFUL
THAT YOU CAN
ACTUALLY
SEE THE
PHASE SHIFT
SPACE WITH
THE NAKED
EYE



STILL
ACTIVE



WHAT
ABOUT THE
ENEMY'S
A.T. FIELD?



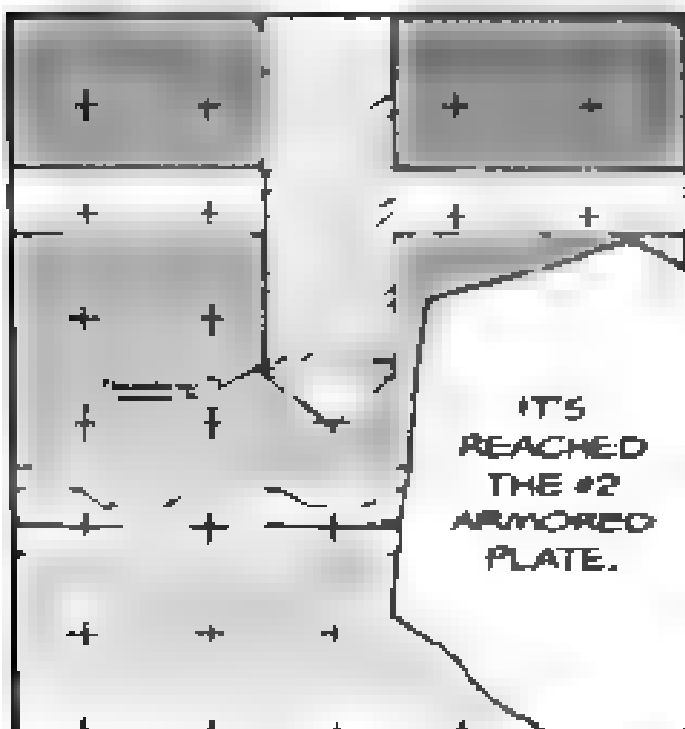
SO

WHAT
ABOUT
THAT
DRILL

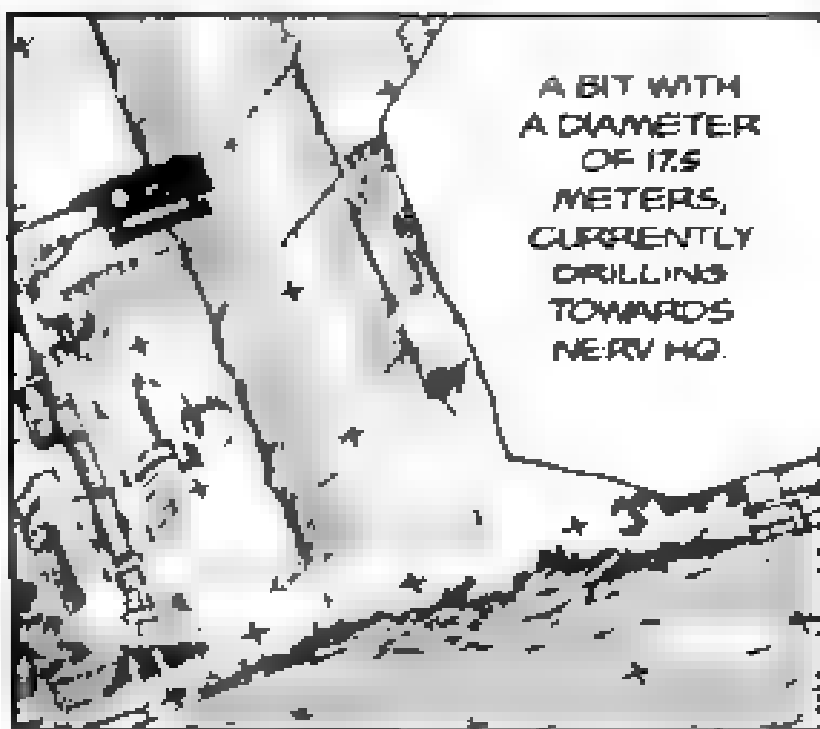


THE
THING'S
AN IM-
PREGNABLE
FLYING
FORT-
RESS.

IT'S
PRACTICALLY
PERFECT
IN BOTH
ATTACK AND
DEFENSE.



IT'S
REACHED
THE #2
ARMORED
PLATE.



A BIT WITH
A DIAMETER
OF 17.5
METERS,
CURRENTLY
DRILLING
TOWARDS
NERV HQ.



TOMORROW
MORNING,
AT ZERO
HOURS,
6 MINUTES
AND 59
SECONDS.

WHAT'S
ITS ETA
TO
REACH
HQ?



LESS
THAN
TEN
HOURS,
THEN.



WHAT'S
THE
STATUS
OF
UNIT-01?

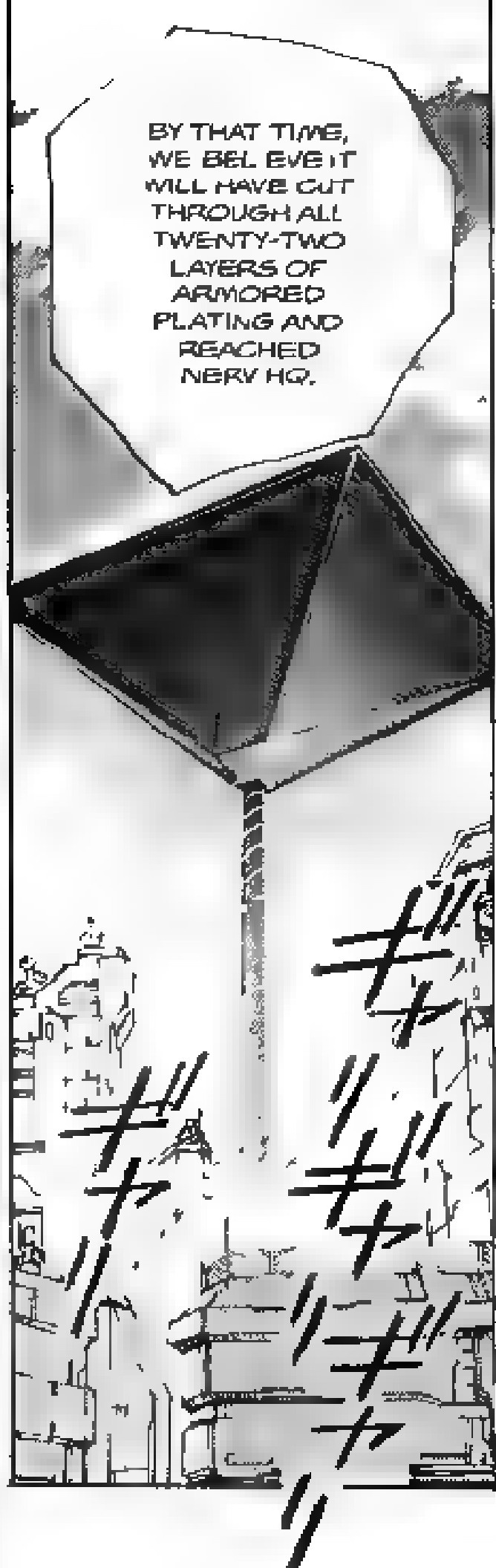
DR.
AKAGI



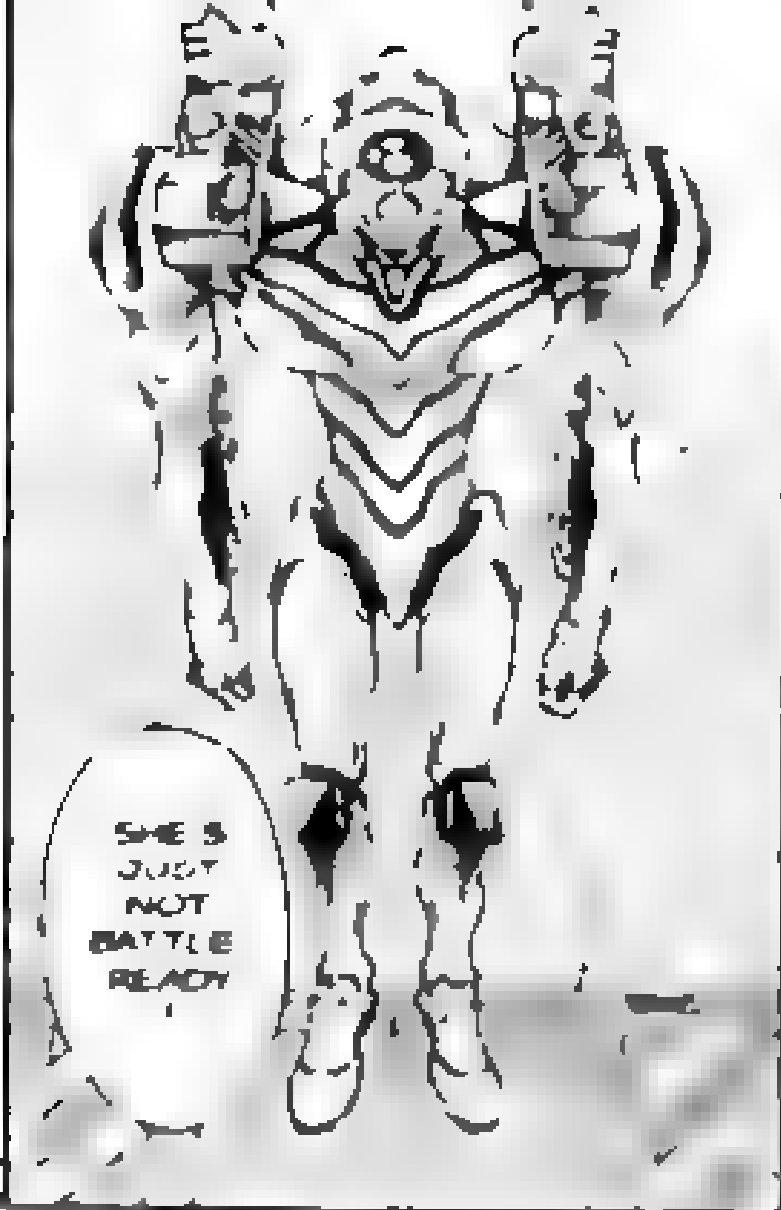
WE'LL
HAVE THE
ARMOR
SWAPPED
OUT IN
THREE
HOURS.

WE'RE
LUCKY
THAT THE
FUNCTIONAL
CENTER
WASN'T
DAMAGED.

THE
CHEST
IS COM-
PLETELY
MELTED
DOWN
TO THE
THIRD
ARMOR
PLATE.



BY THAT TIME,
WE BELIEVE IT
WILL HAVE CUT
THROUGH ALL
TWENTY-TWO
LAYERS OF
ARMORED
PLATING AND
REACHED
NERV HQ.



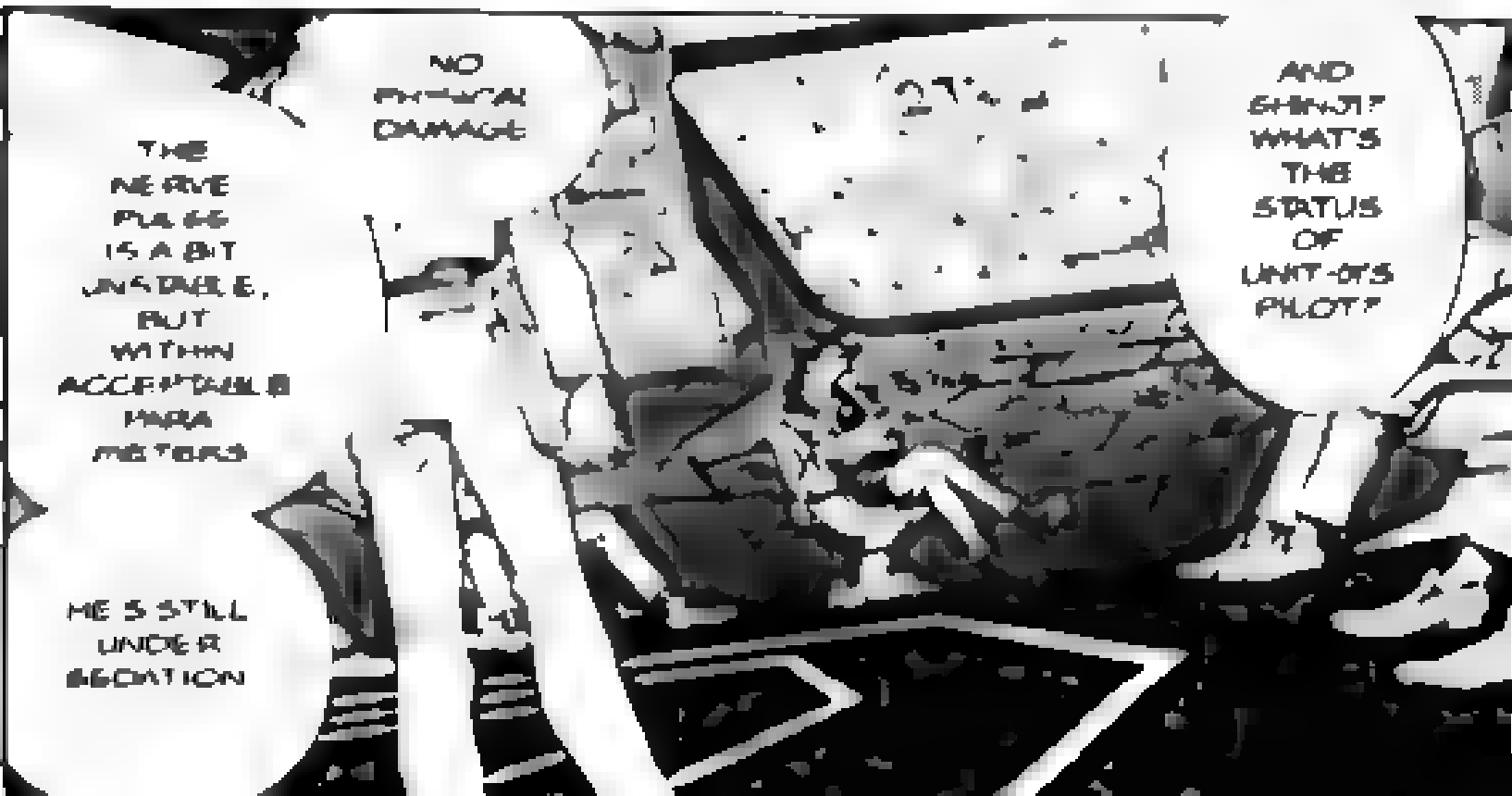
WHAT
ABOUT
UNIT 00?



REACTI-
VATION
IS NO
PROBLEM,
BUT THEY'RE
ARE STILL
GOING
FEEL BACK
PAIN-
LESS.



OWWW

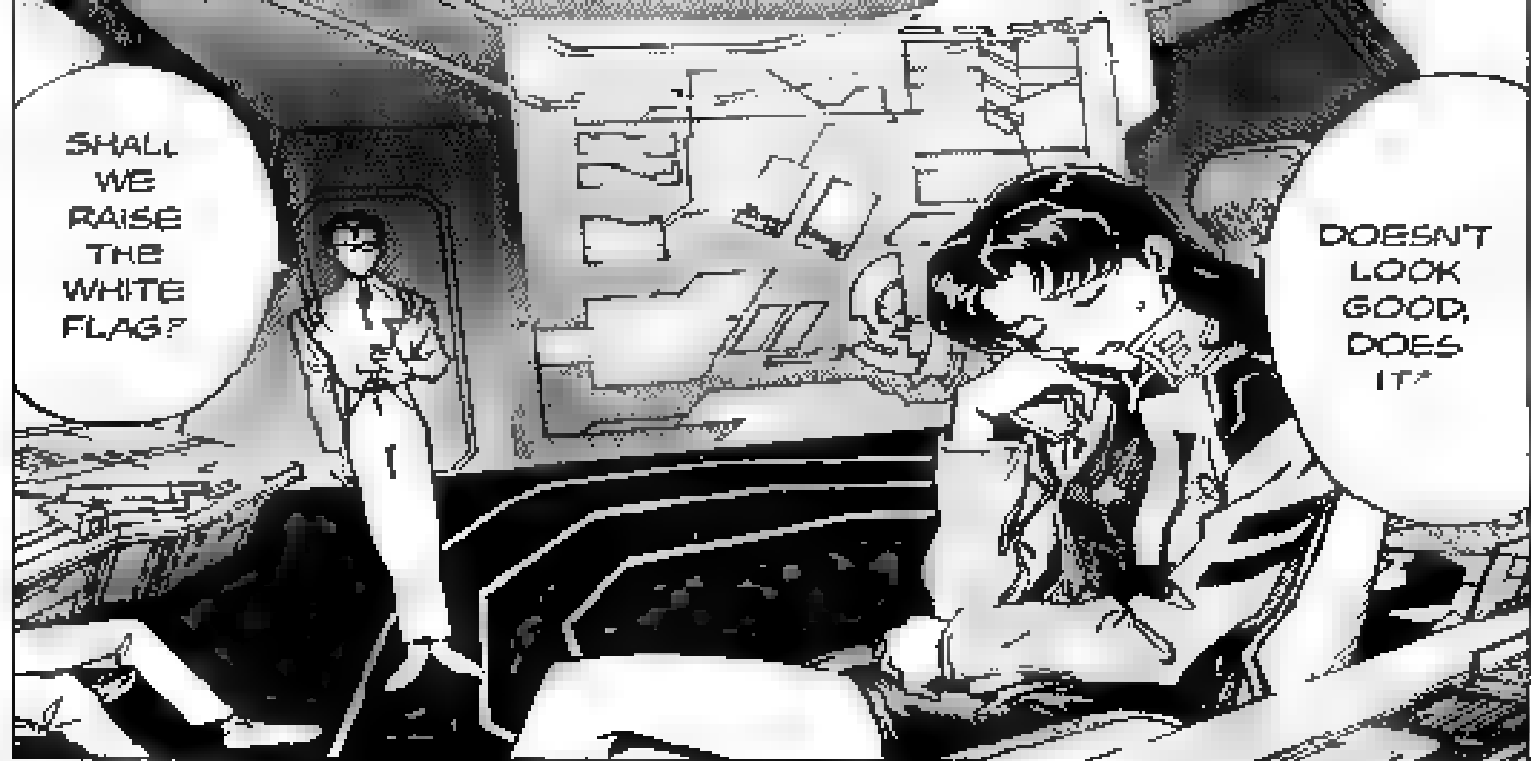


NO
PHYSICAL
DAMAGE

THE
NERVE
PLASS
IS A BIT
UNSTABLE,
BUT
WITHIN
ACCEPTABLE
PARA-
METERS

HE'S STILL
UNDER
RECOATION

AND
SHINJI?
WHAT'S
THE
STATUS
OF
UNIT-0'S
PILOT?



SHALL
WE
RAISE
THE
WHITE
FLAG?

DOESN'T
LOOK
GOOD,
DOES
IT?



..WE'VE
GOTTA
TRY
EVERY-
THING
WE
CAN

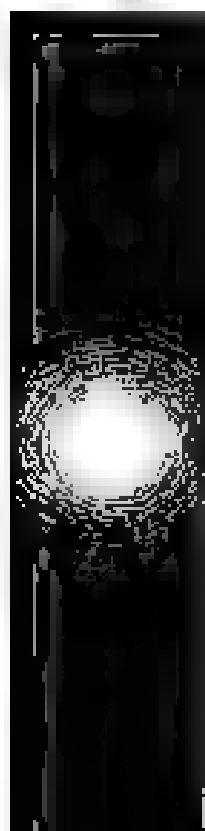
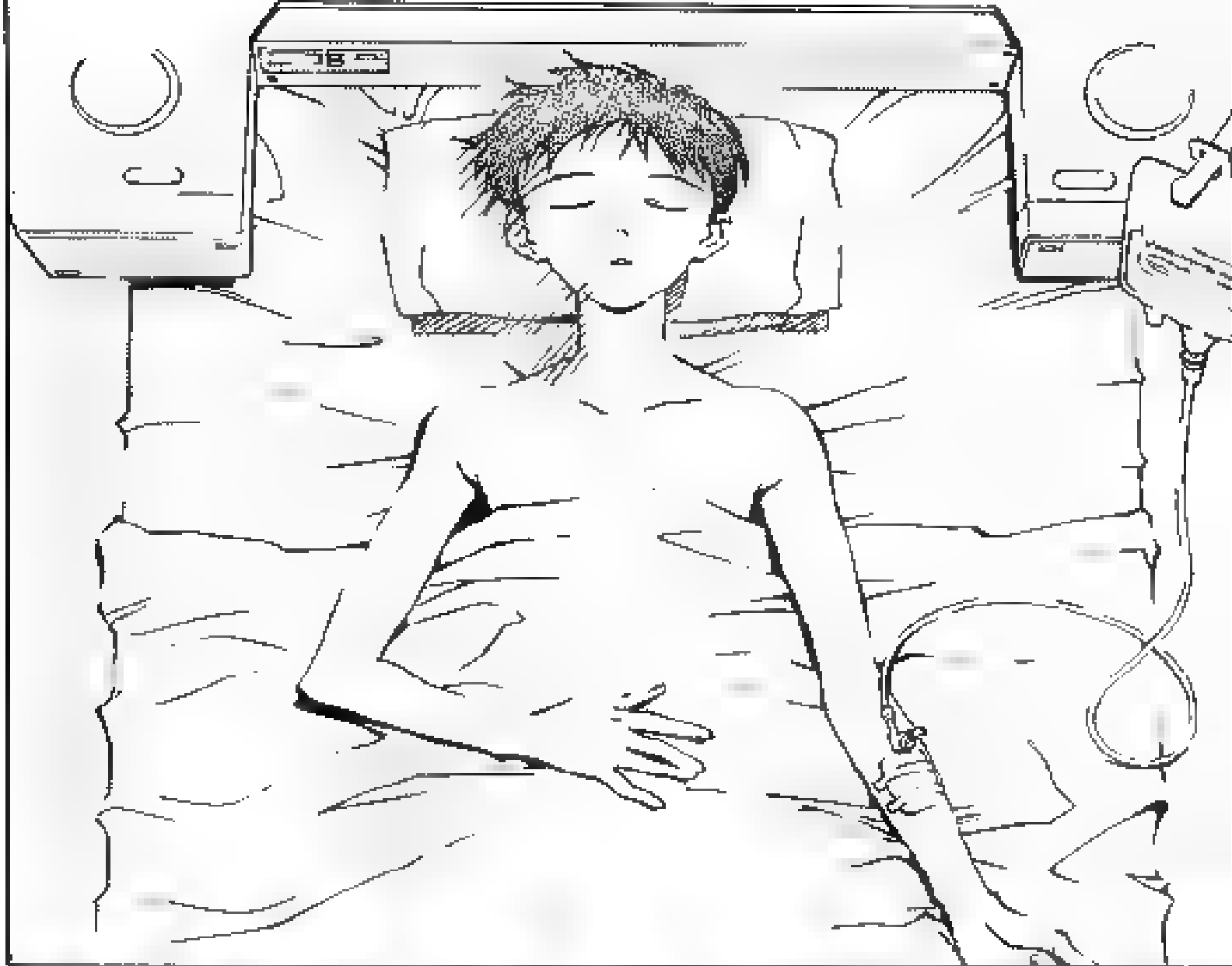
WE'LL
HAVE
PLENTY OF
TIME TO
REGRET OUR
DECISIONS
WHEN WE'RE
DEAD.



NICE
DEA
!

BUT
BEFORE
WE TRY
THAT..

中央病院第3外科病
SURGICAL WARD III



it's so
dark, i
can't
see
anything.



i
wander
where
i
am?



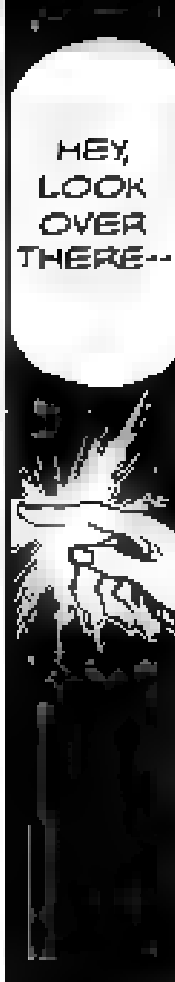
Where

where
am
?



WE
MADE A
STUDY
ROOM
FOR YOU,
SHINJI.

YOU
CAN
WORK
THERE
FROM
NOW
ON.



HEY,
LOOK
OVER
THERE--

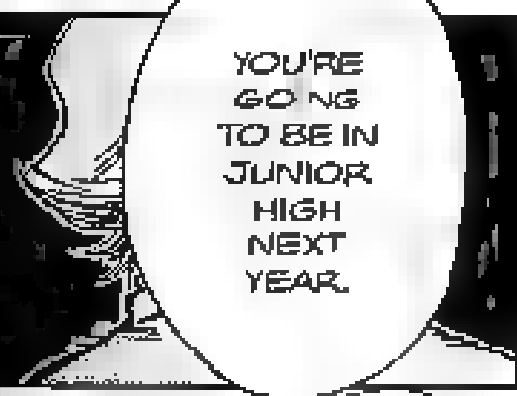


SHINJI.

HI,
SHIN-
CHAN...



WE
THOUGHT
YOU MIGHT
WANT YOUR
OWN
ROOM.



YOU'RE
GOING
TO BE IN
JUNIOR
HIGH
NEXT
YEAR.



THANKS...

THANKS,
AUNTIE
THANKS,
UNCLE.



SO WE
BUILT
ONE IN
THE
GARDEN,
JUST
FOR
YOU.





IS
THAT
YOUR
BIKE
?



HOLD
IT.

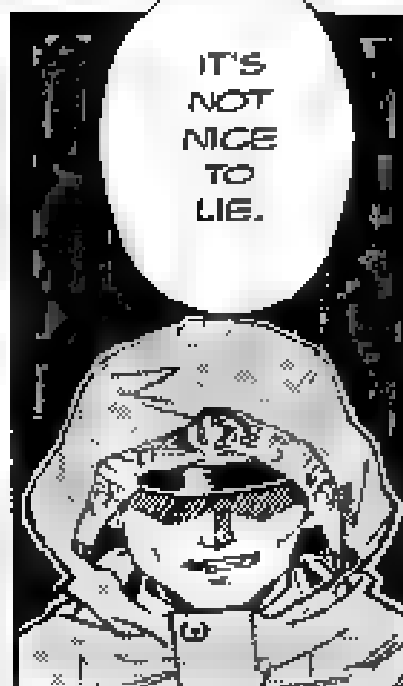
YOU
THERE...



LET'S
HAVE
A TALK
AT THE
STATION



HONEST!
IT'S
THE
TRUTH!



IT'S
NOT
NICE
TO
LIE.



NO...

BUT
SOMEONE
HAD
THROWN
IT AWAY
UNDER
THE
BRIDGE
SO I.



AND
YOUR
AD-
DRESS
?

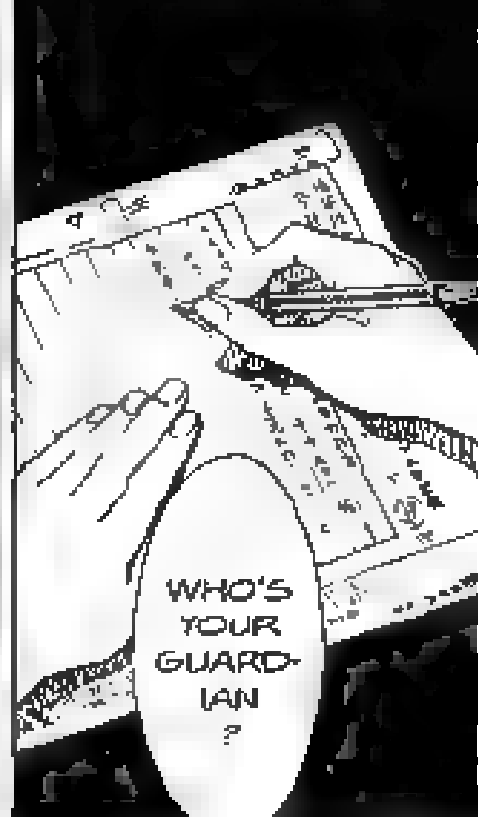
SHINJI
IKARI.

NAME
?

...



GENDO
IKARI.



WHO'S
YOUR
GUARD-
IAN
?



SHINJI
!



That's
not
what
happened



YOUR
FATHER
GAVE US
ENOUGH
MONEY
FOR
THAT...



NO..



YOU
SHOULD
HAVE TOLD
US IF YOU
WANTED A
BIKE!

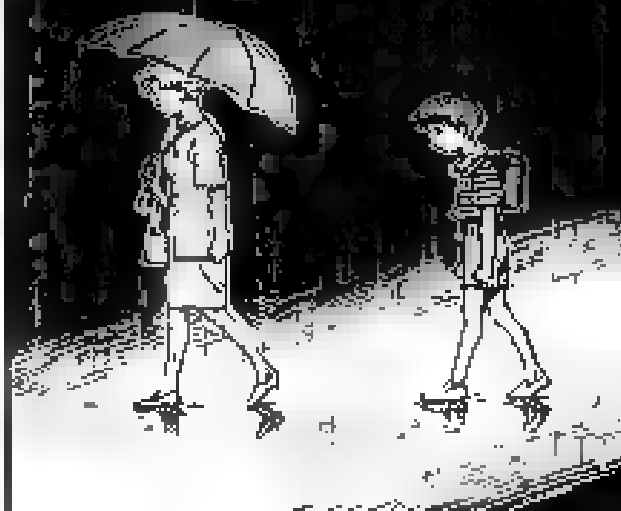
WHAT
DID
YOU
DO
?!

You
wouldn't
have come
to pick
me up
even now

Dad



That's
not
what
happened
Auntie

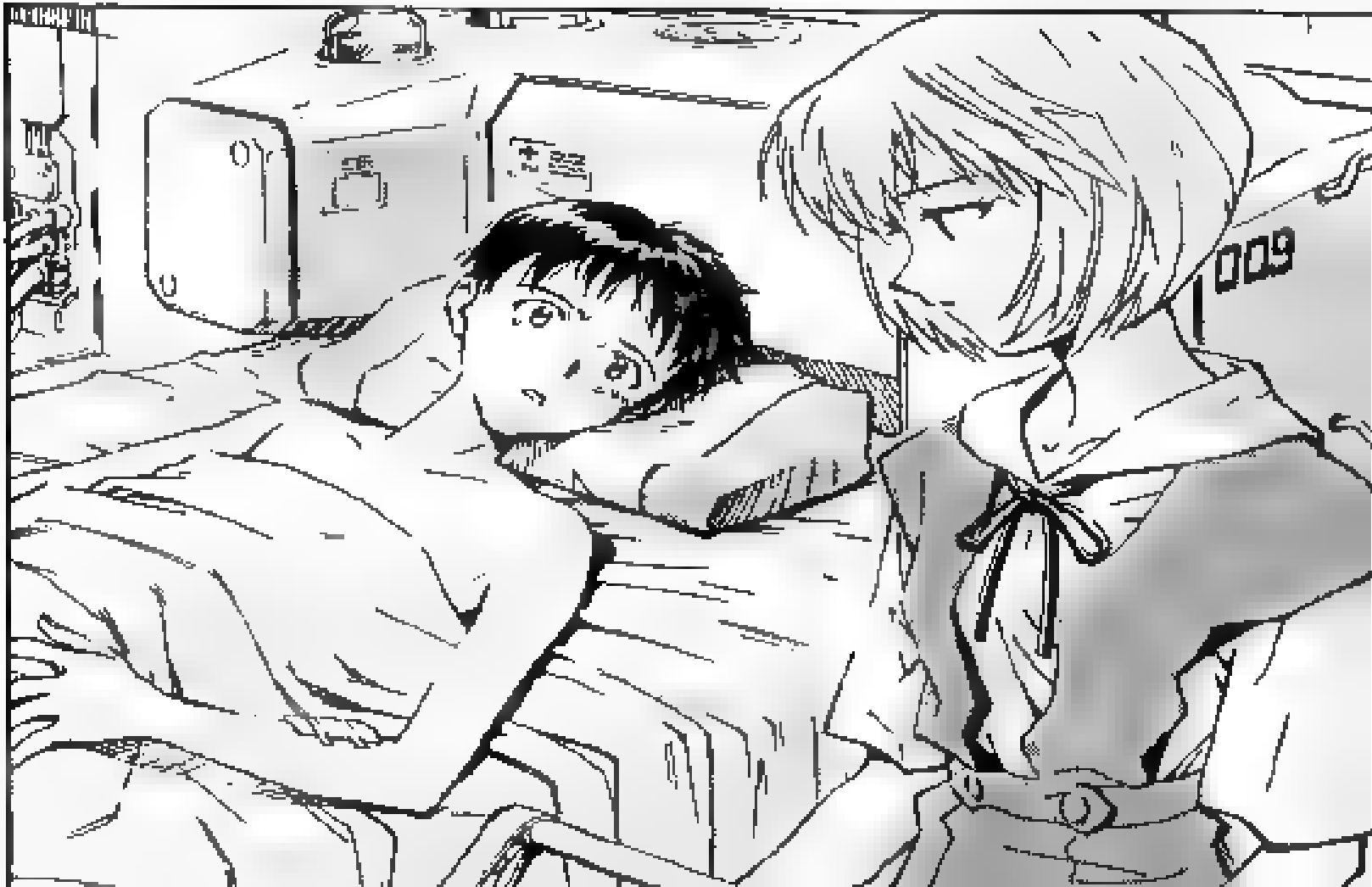


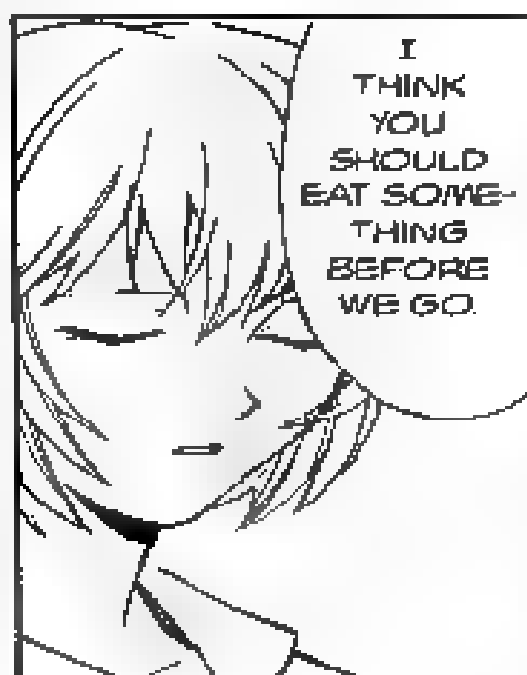
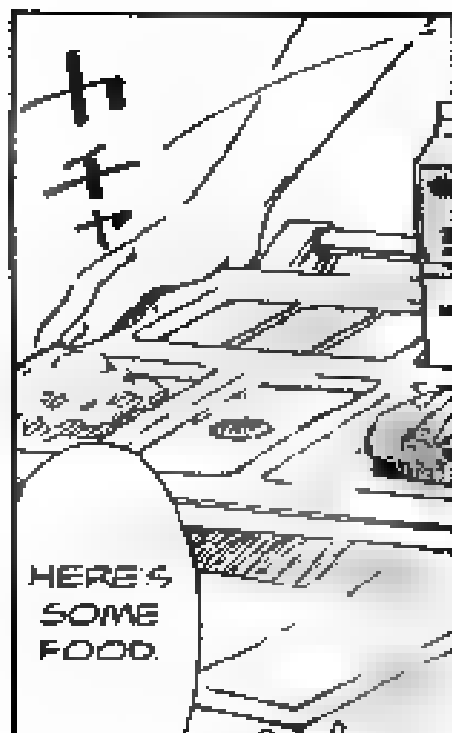
MOM...

if
Mom
were
still
alive


would
she
have
come
for
me ?

Mom











IT'S
CURRENTLY
5.2% BEHIND
SCHEDULE,
BUT WE'LL
MAKE IT BY
230 HOURS--
SOMHOW.

HOW'S
THE
OUTLOOK
ON THE
ENERGY
SYSTEM?




I'M
AMAZED THE
JSSOF LABS LET
YOU REQUISITION
THAT POSITION
RIFLE!



YOU'VE COME
UP WITH A
RATHER BOLD
PLAN, CAPTAIN
KATSURAGI.

AND THEN TO
REQUISITION
**EVERY WATT OF
POWER IN
JAPAN** FOR A
SNIPER SHOT AT
EXTREME
RANGE.




IF WE CAN'T
NEUTRALIZE
THE ENEMY'S A.T.
FIELD, OUR ONLY
CHANCE IS TO
PUNCH THROUGH
IT WITH A
CONCENTRATED
HIGH-ORDER
ENERGY POINT.

IT WAS
THE MOST
EFFECTIVE
OPTION
GIVEN THE
TIME
REMAINING
TO US.



NEON
GENESIS
EVANGELION
STAGE 17:
THE NIGHT
BEFORE BATTLE






HERE
IS THE
SCHEDULE
FOR THE
OPERATION
THAT WILL
BEGIN
AT ZERO
HOURS
TOMORROW.

SHALL
I
READ
IT?

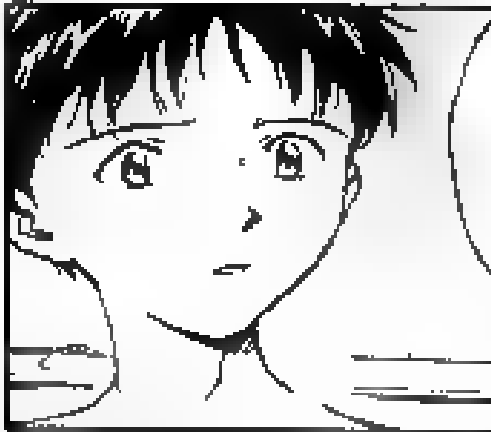


"AT 1830,
ARRIVE
AT THE
TEMPORARY
BASE
ON MT
FUJAGO.

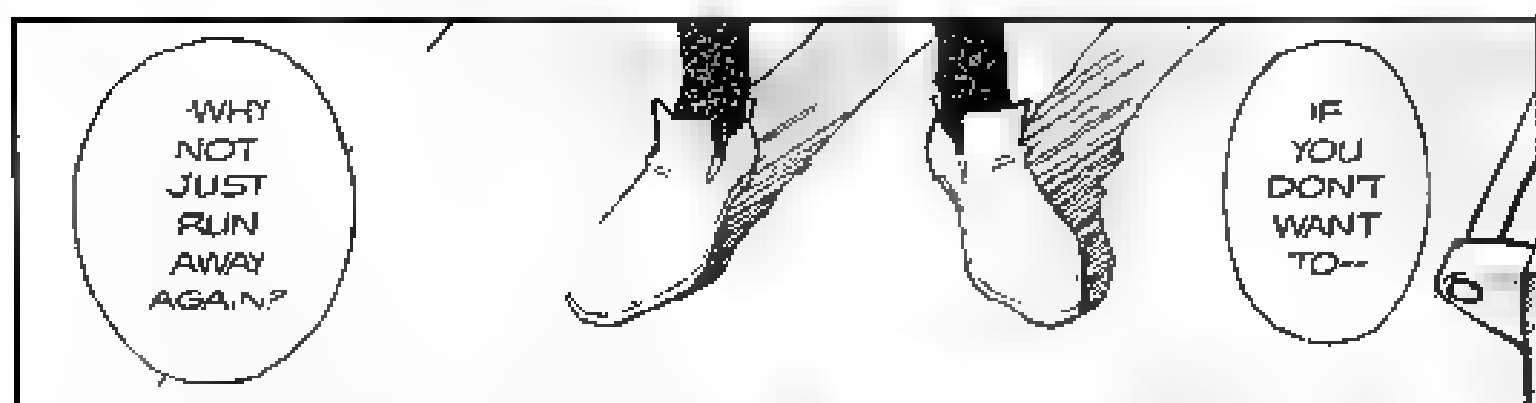
"AWAIT
FURTHER
ORDERS.

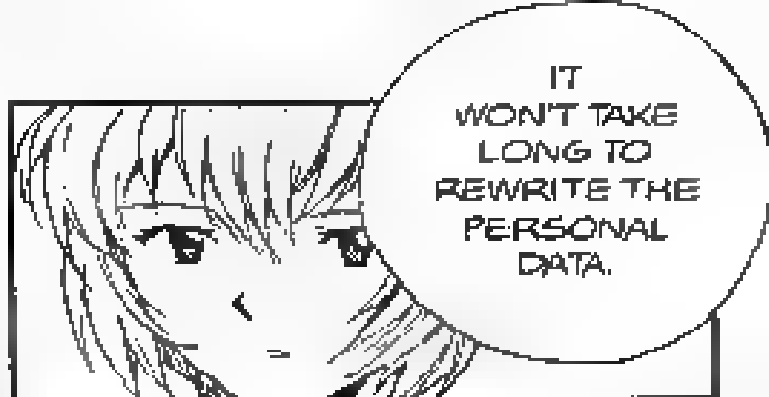


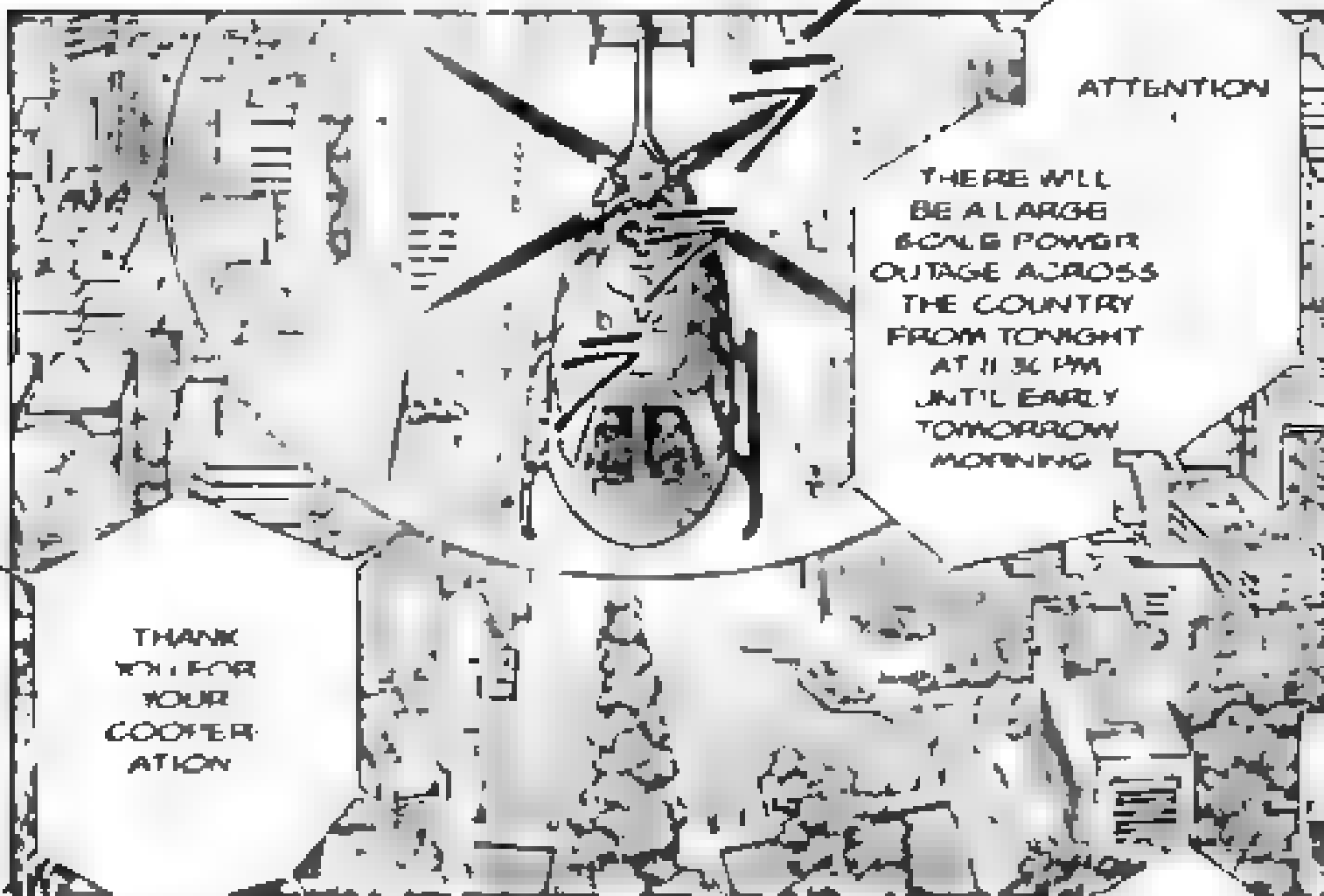
"PILOTS IKARI
AND AYANAMI
WILL ASSEMBLE
AT THE CAGE
AT 1730
HOURS.



"AT 1800 HOURS,
EVA UNIT 01 AND
UNIT-00 WILL BE
ACTIVATED. 1805
HOURS, LAUNCH.







ATTENTION

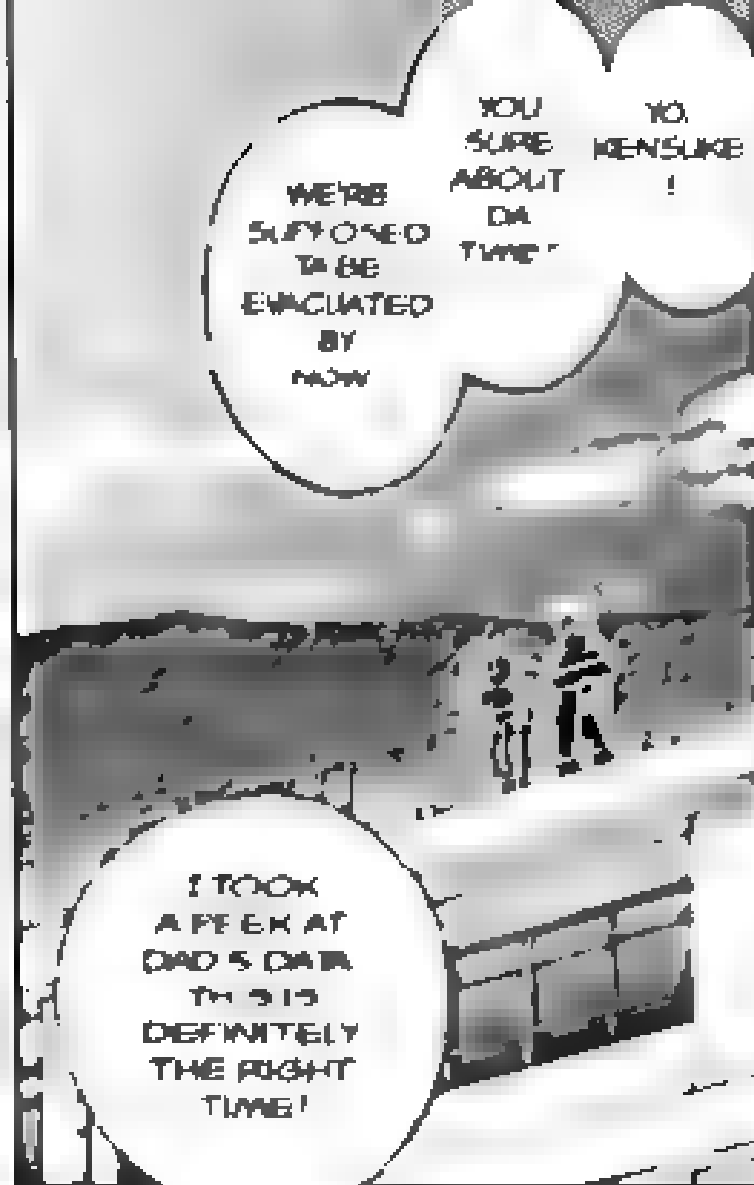
THERE WILL
BE A LARGE
SCALE POWER
OUTAGE ACROSS
THE COUNTRY
FROM TONIGHT
AT 11 30 PM
UNTIL EARLY
TOMORROW
MORNING

THANK
YOU FOR
YOUR
COOPER-
ATION

THERE
WILL BE A
LARGE
SCALE
POWER
OUTAGE..

本日休校
第3新東京市立第壹中学校校長

I
REPEAT..

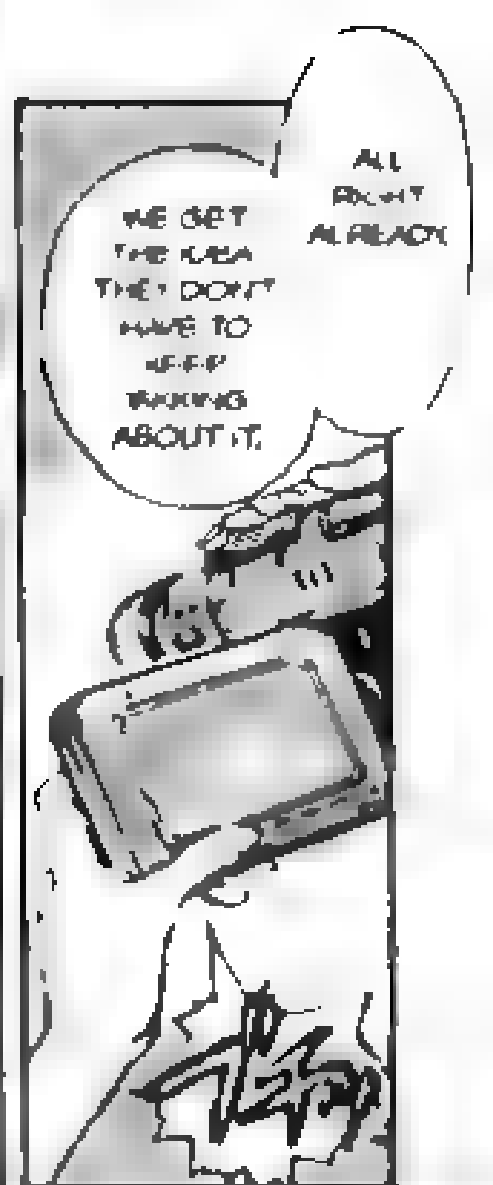


I TOOK
A PEER AT
DAD'S DATA
THIS IS
DEFINITELY
THE RIGHT
TIME!

WE'RE
SUPPOSED
TO BE
EVACUATED
BY
NOW

YOU
SURE
ABOUT
DA
TIME?

YO,
KENSUKE
!



WE GET
THE IDEA
THEY DON'T
HAVE TO
KEEP
WAXING
ABOUT IT.

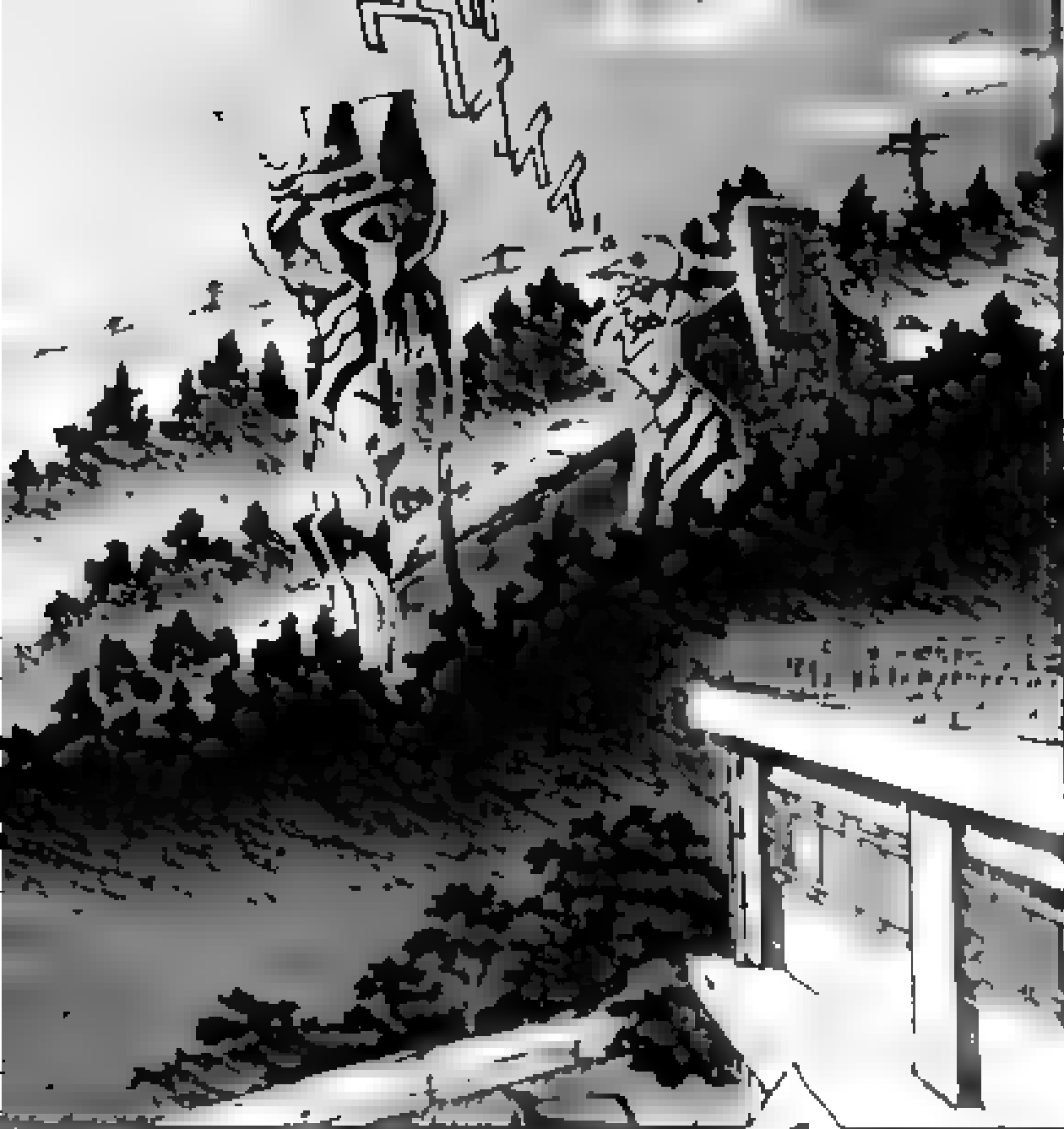
ALL
RIGHT
ALREADY



KEN-
SUKE

I
GET
IT



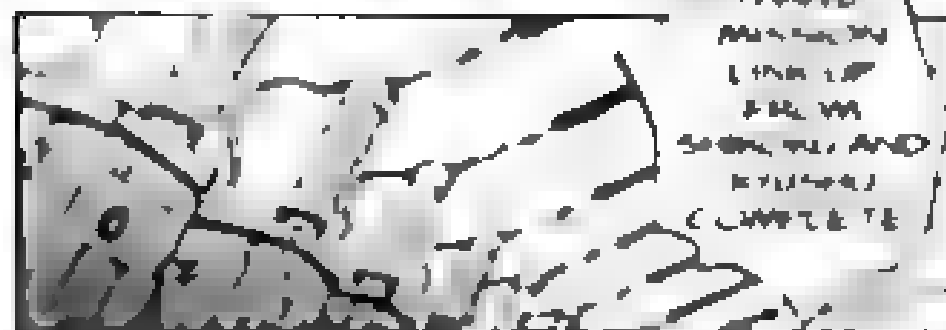




ENEMY
BORE HAS
BREACHED
MY ARMOR
PLATE!



THERE
ARE 66
MINUTES
LEFT
IF
REACTS
NOW



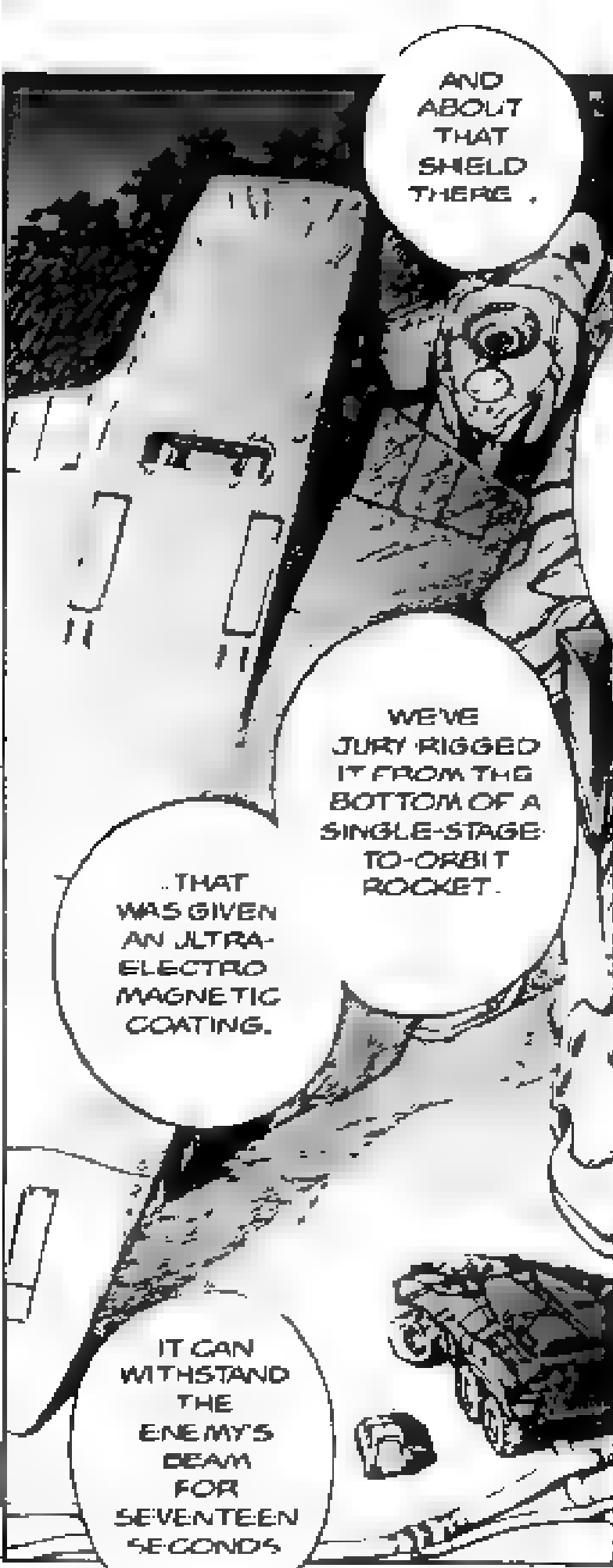
THREE
MINUTES
LEFT
FOR
SIGNAL AND
REACT
COMPLETE



BEON
TEATRA
LWAL
FOR
SIGNAL





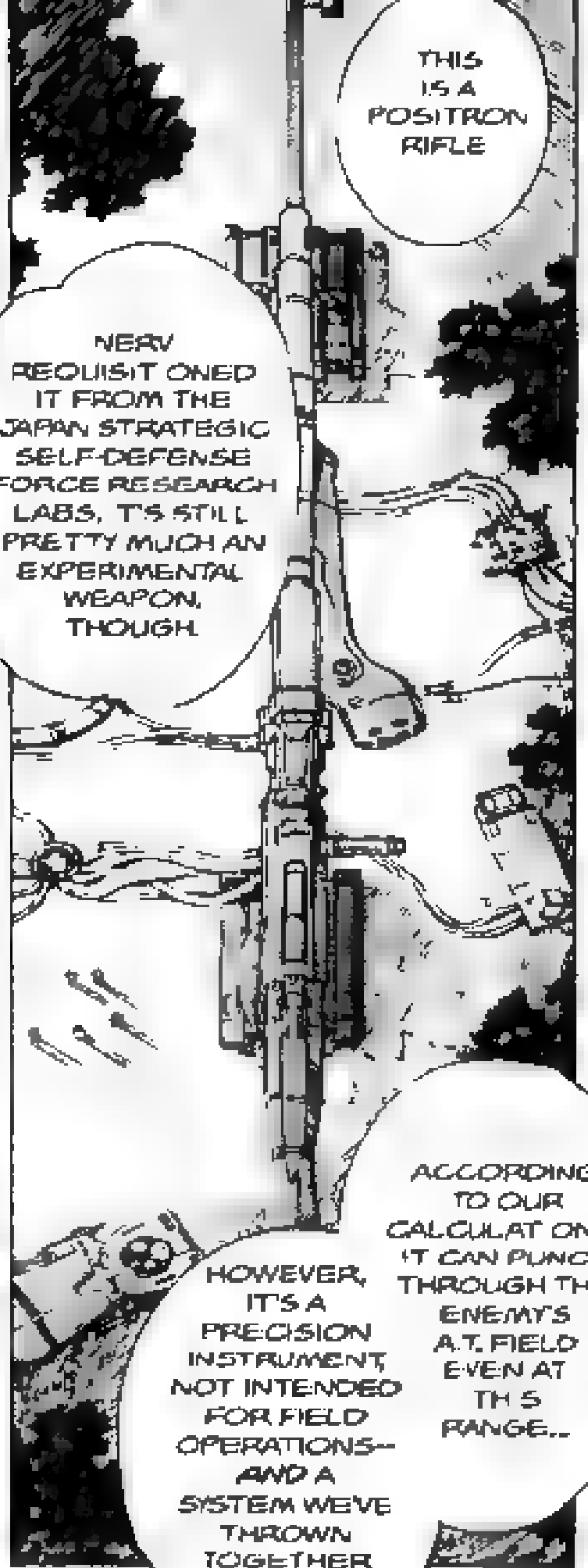


AND
ABOUT
THAT
SHIELD
THERE.

WE'VE
JURY RIGGED
IT FROM THE
BOTTOM OF A
SINGLE-STAGE
TO-ORBIT
ROCKET.

...THAT
WAS GIVEN
AN ULTRA-
ELECTRO
MAGNETIC
COATING.

IT CAN
WITHSTAND
THE
ENEMY'S
BEAM
FOR
SEVENTEEN
SECONDS



NERV
REQUISITIONED
IT FROM THE
JAPAN STRATEGIC
SELF-DEFENSE
FORCE RESEARCH
LABS. IT'S STILL
PRETTY MUCH AN
EXPERIMENTAL
WEAPON,
THOUGH.

THIS
IS A
POSITRON
RIFLE

ACCORDING
TO OUR
CALCULATIONS,
IT CAN PUNCH
THROUGH THE
ENEMY'S
A.T. FIELD
EVEN AT
THIS
RANGE..

HOWEVER,
IT'S A
PRECISION
INSTRUMENT,
NOT INTENDED
FOR FIELD
OPERATIONS--
AND A
SYSTEM WE'VE
THROWN
TOGETHER
IN A BIG
HURRY.



WE'VE
SUCCEEDED
IN
LAST ST



WE'VE
SUCCEEDED
IN
LAST ST



PRECISE
OPERATION
IS
ABSOLUTELY
NECESSARY
THIS
TIME.

THIS IS
BECAUSE
THE SYNCHRO
RATE
BETWEEN
SHINJI AND
UNIT 01 IS
HIGHER.

DON'T WORRY
JUST DO IT BY
THE BOOK
JUST PULL THE
TRIGGER WHEN
THE MARKERS
ARE CENTERED
ON THE
TARGET

BUT I
HAVEN'T
TRAINED
FOR STUFF
LIKE THAT
YET

POSITIONS ARE
AFFECTED BY THE
EARTH'S ROTATION
MAKING IT HARD
TO AIM. THEY
WON'T TRAVEL IN A
STRAIGHT LINE

NOW
SHUNJI

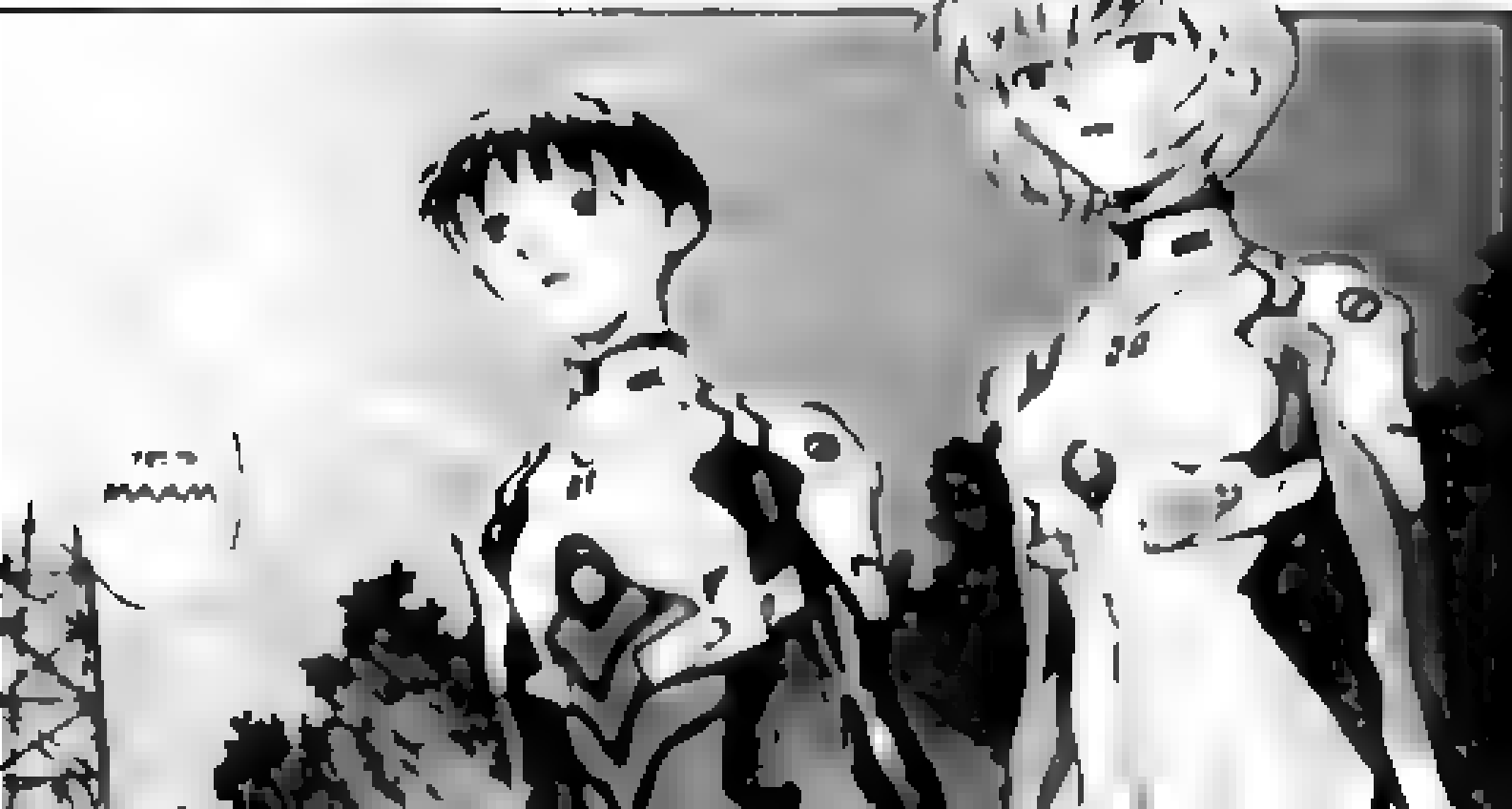
THE
COMPUTER
WILL DO
THE
REST

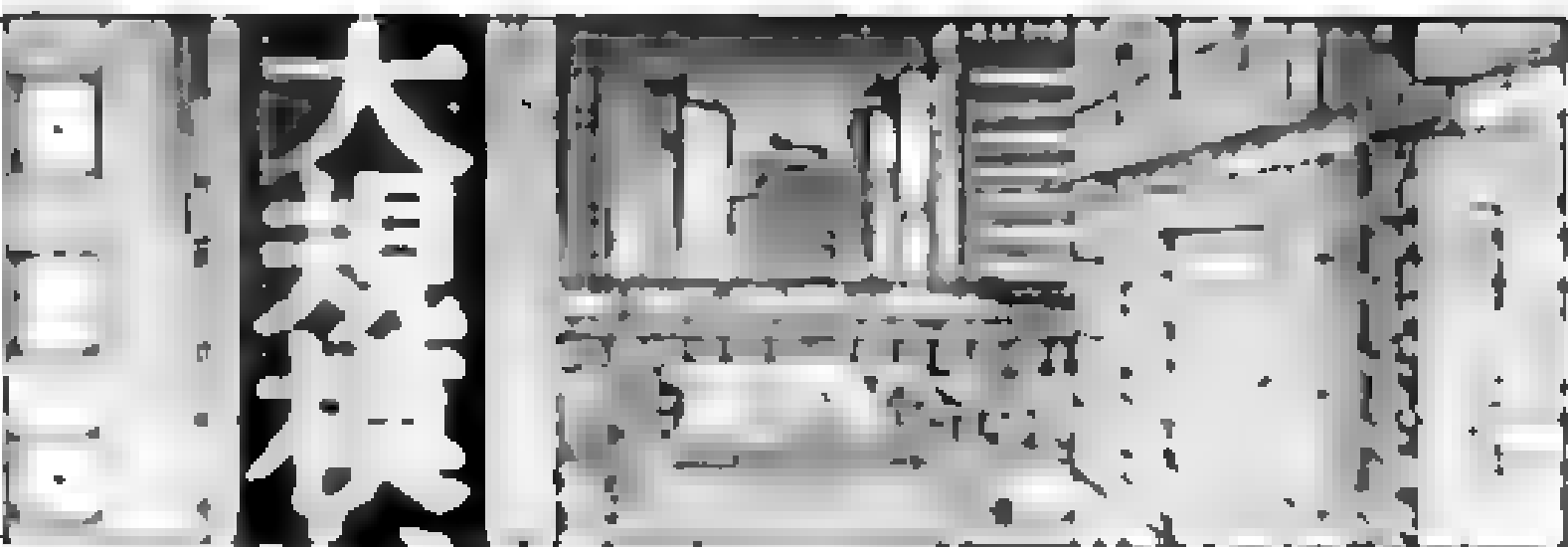
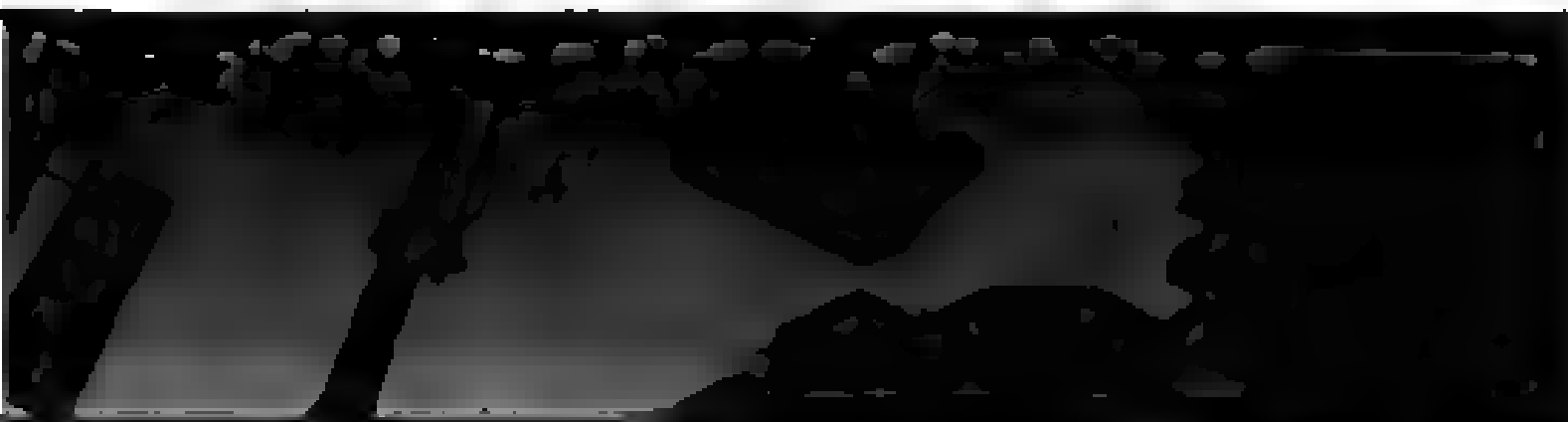
DON'T
FORGET
TO
CORRECT
FOR
THAT

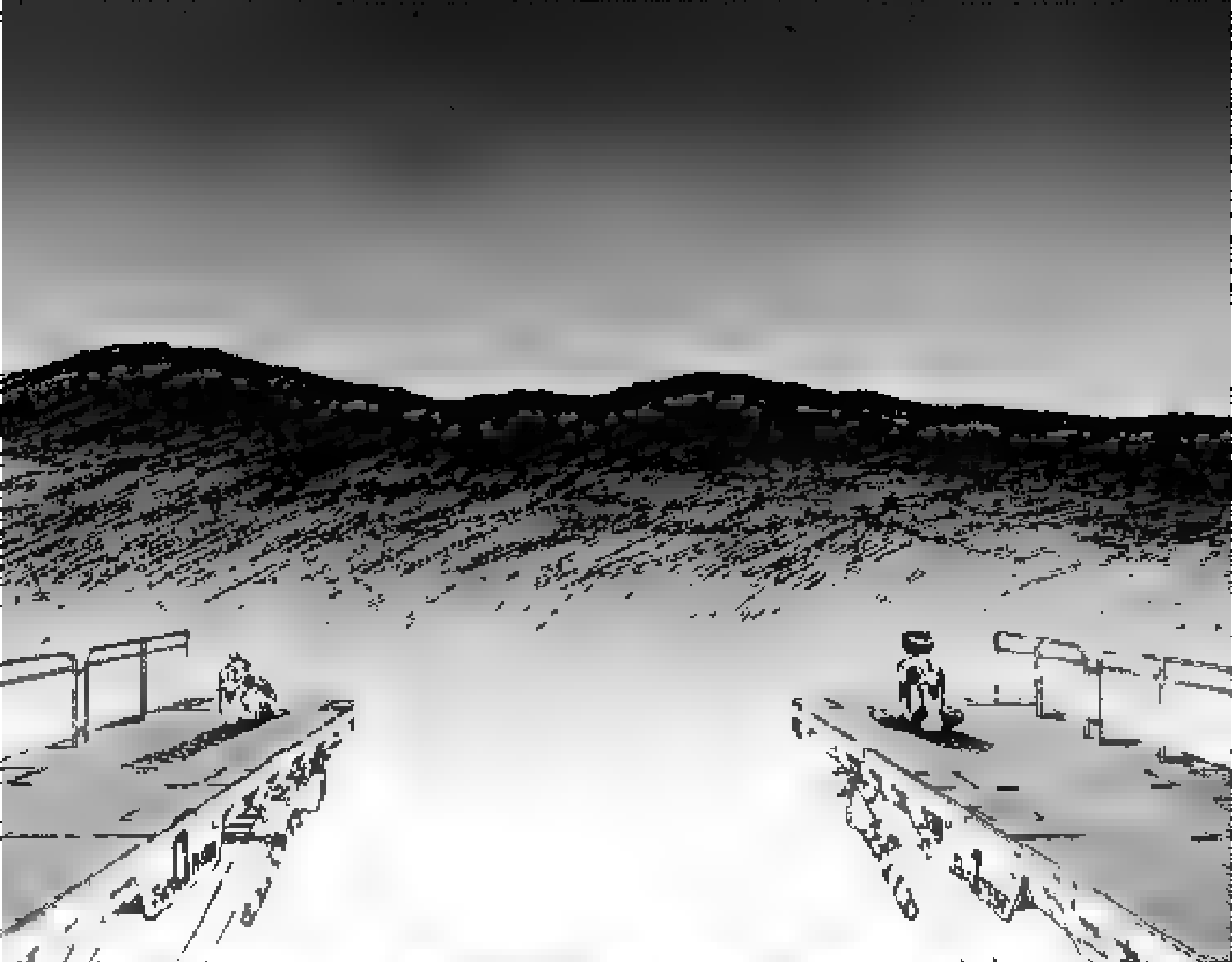
WE
WANT TO GET
A COUNTER
ATTACK
WITHIN THAT
TIME IF
YOU CAN'T
DO THIS
IT'S
ALL
OVER

I WOULD
TAKE TWENTY
SECONDS
TO LINE
UP MARKERS
AND FIRE
THE SECOND
SHOT

WHAT IF
MY FIRST
SHOT
MISSES...









HEAVEN
CAVES
BEING
ALREADY

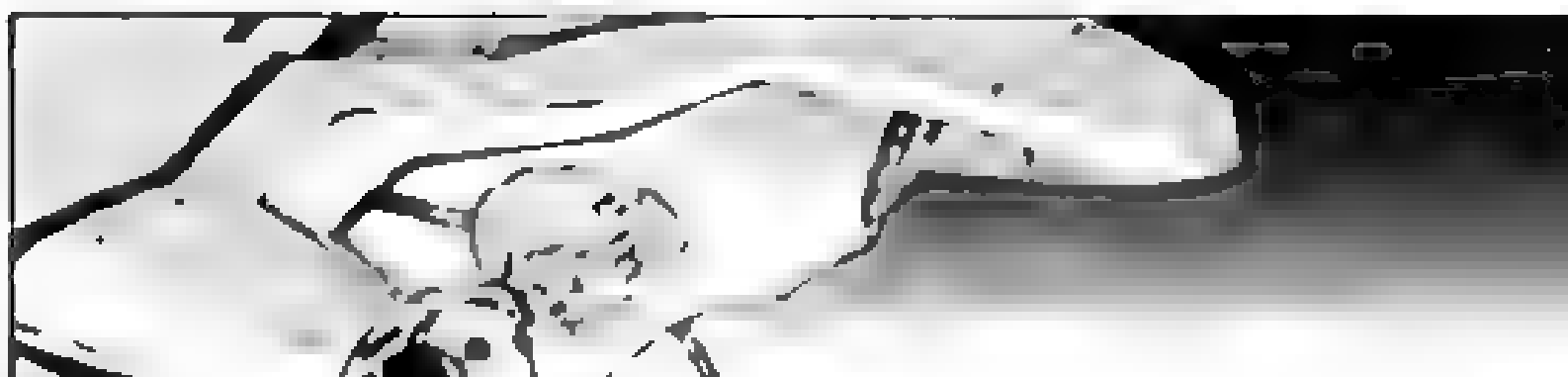
WE'VE
FOUND IT
TO GET THROUGH
THE MOUNTAIN
PASSAGE IS
ALREADY



I THINK
WE MAY
BE DEAD
SUNNY



WHY DID
YOU SAY THAT?





I
WAS
TOTALLY
APATHETIC

I
HATED
EVERY-
THING.

...I
JUST
DIDN'T
CARE.

BUT I PUT
UP A QUIET
FRONT PLAYING
THE GOOD
LITTLE KID.



THE
SAME AS
BEING
DEAD
?

WELL,
THEN...

...I
GUESS I
WAS LIKE
THAT
BEFORE
I CAME
HERE.



Why
?

Why am
I telling
Ayanami
all this?

I GUESS
MAYBE I WAS
JUST GOING
THROUGH THE
MOTIONS OF
LIVING.

I...





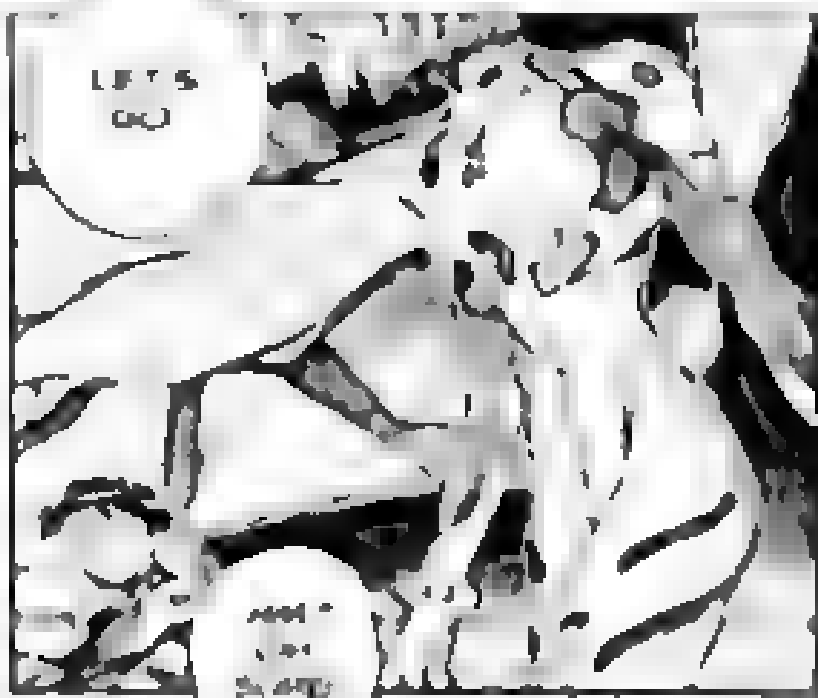
Asenath
has ever
seen that
at

Being
to be
and

BECAUSE
BE TO IN
THE
CAME
STUDY IN
P

I AM
BORN
AND THAT
IS THE
THAT
MAY

NO

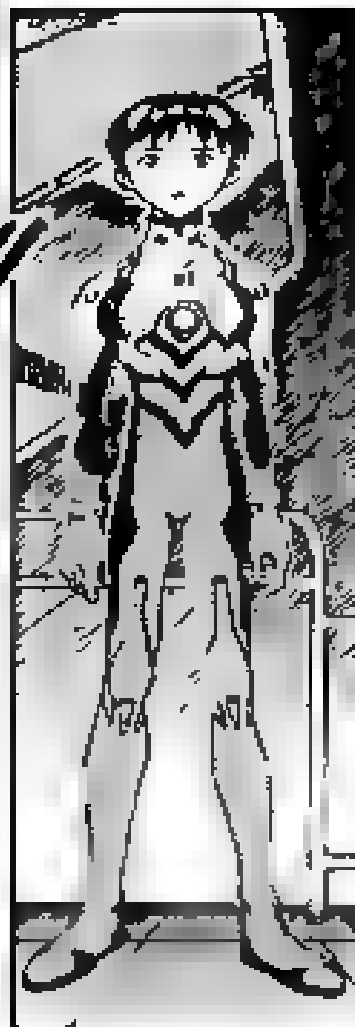


LET'S
GO

IT'S
TIME

AND
I
STARTED





GOOD
BYE.

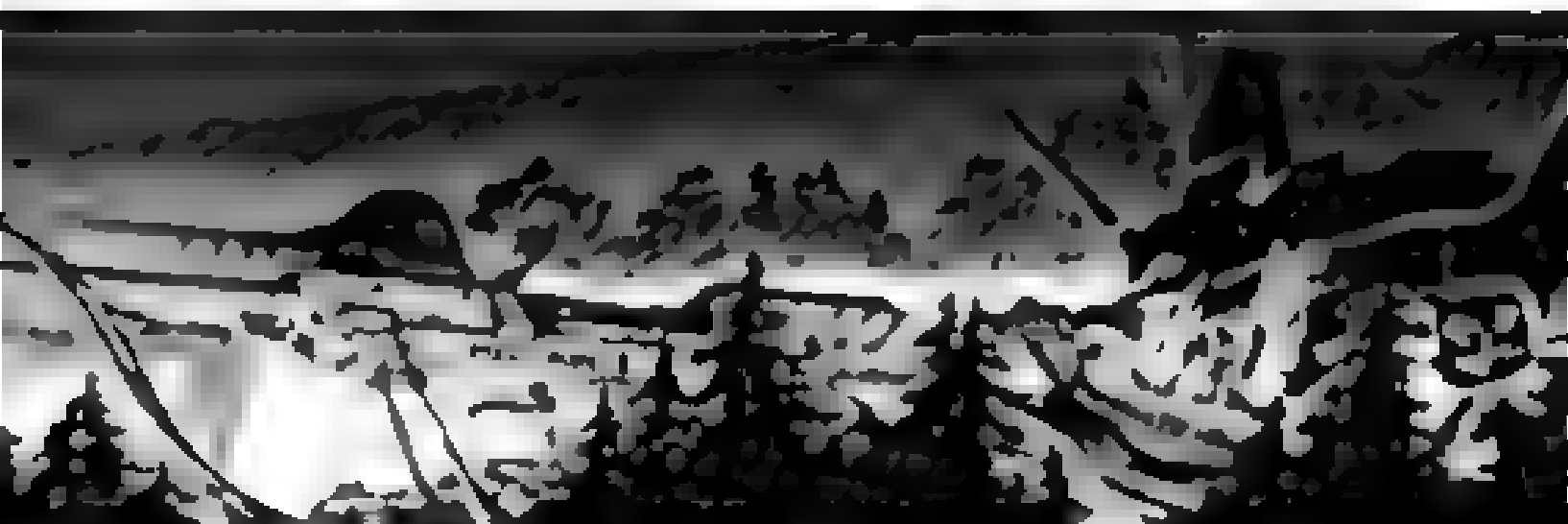
日本標準時
23:59:57

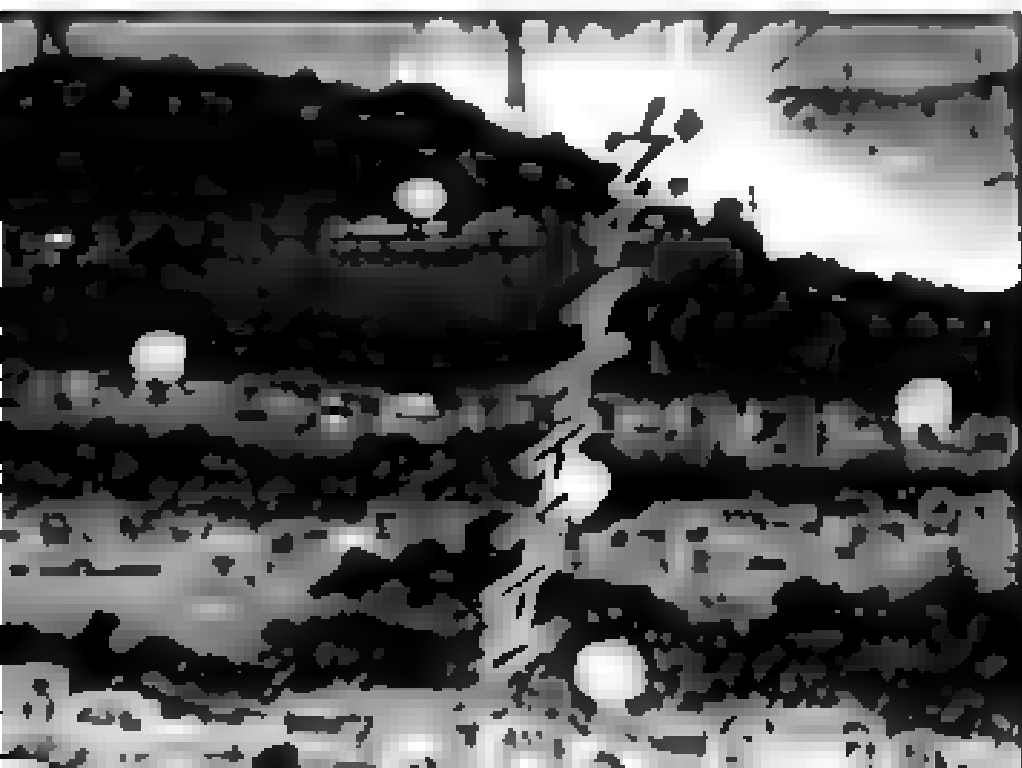
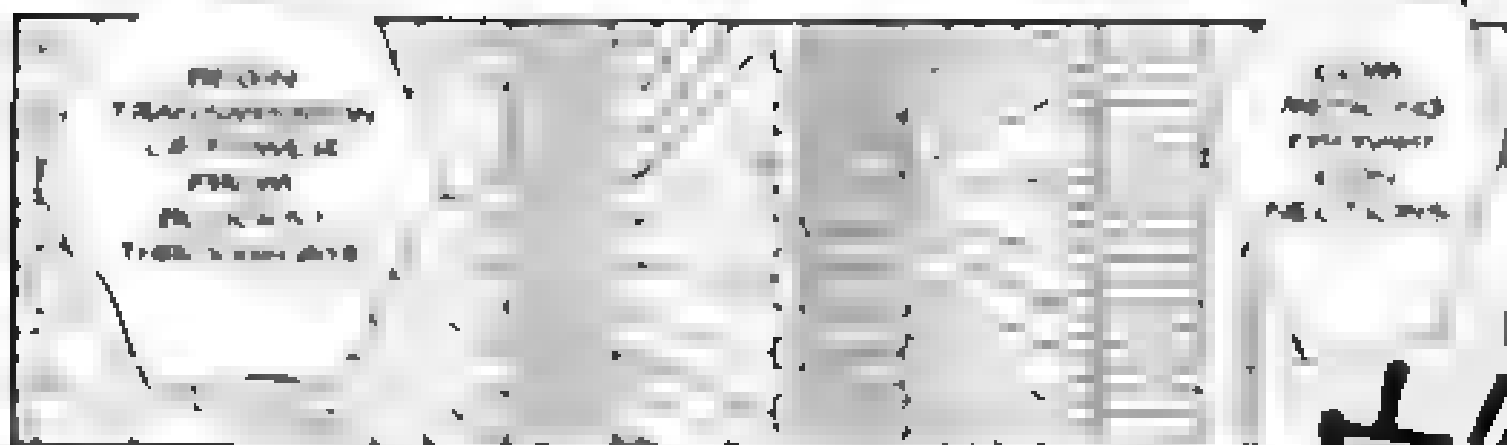
COUNT DOWN 00:00:03

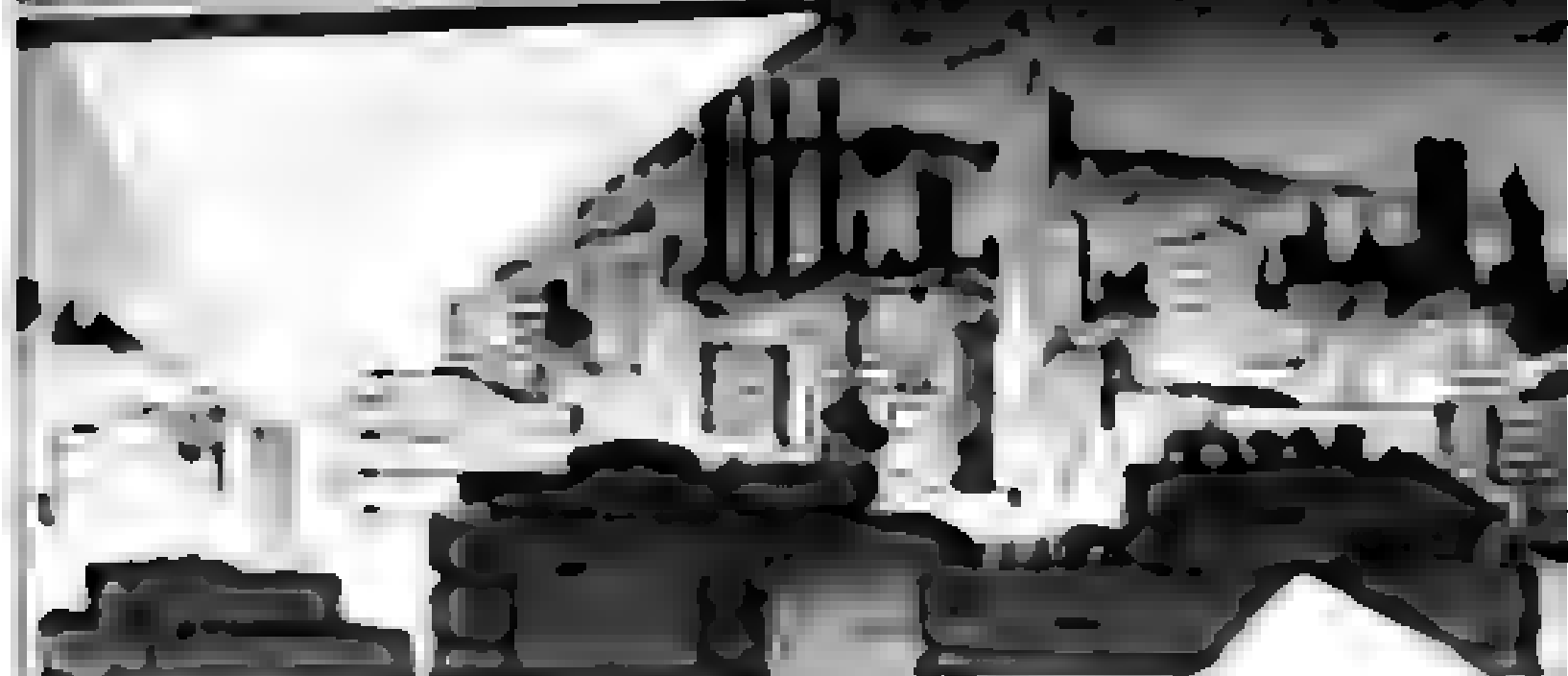
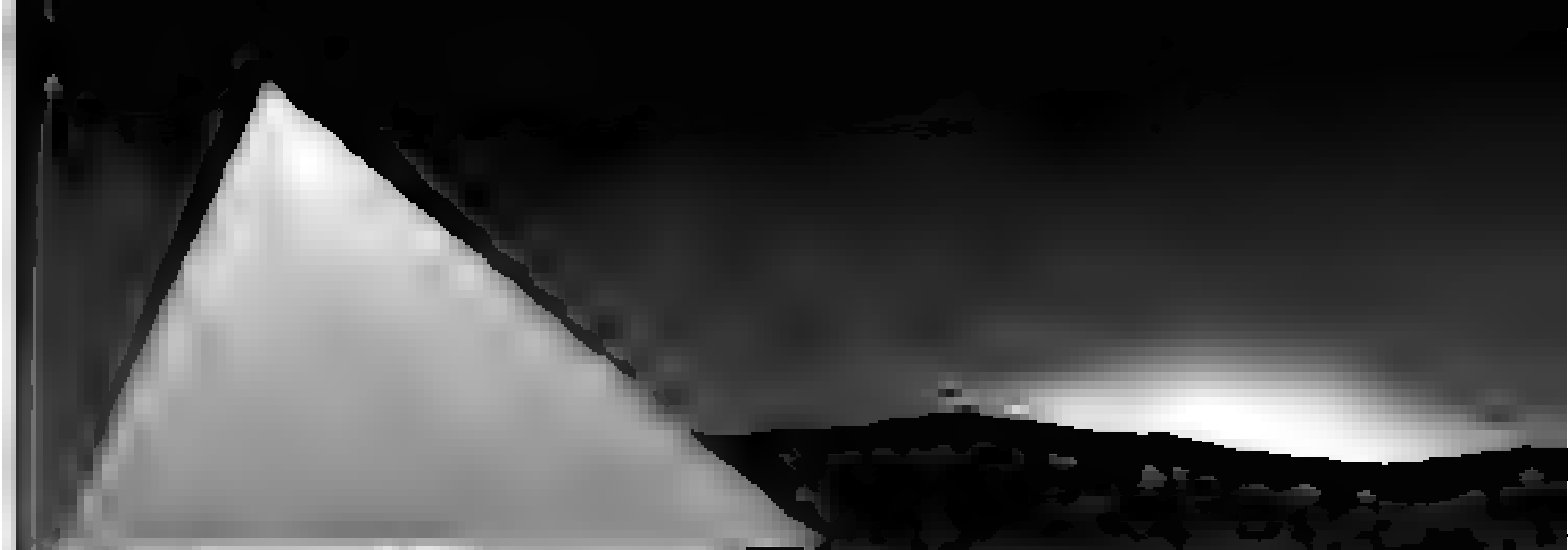
日本標準時
00:00:00

COUNT DOWN 00:00:00









COMMENCE
OPERATION
FOR 1917

NEON GENESIS EVANGELION

STAGE 18:
BLOOD BATTLE





COOLING
SYSTEMS
AT MAX
OUTPUT!

VOLTAGE
RISING
INCREASING

POSITRON
REFLUX
NOMINAL



ACCEL
ERATORS
ENGAGING

COMPLETE

ACTIVATE
CONVER-
GENCE
UNIT



SEVENTH
AND FINAL
CON-
NECT ONS
ENGAGED



TRANSMITTING
ALL ENERGY
TO THE
PULSE TOWER
PULSE



ERROR
CORRECTION
FOR
EARTH'S
ROTATION
IS +6.0002



SEVEN

EIGHT

NINE

TEN
SEC WDS
IN
DISCHARGE





BUT IF WE CAN
GET IN THE FIRST
SHOT...WE HAVE
A CHANCE!

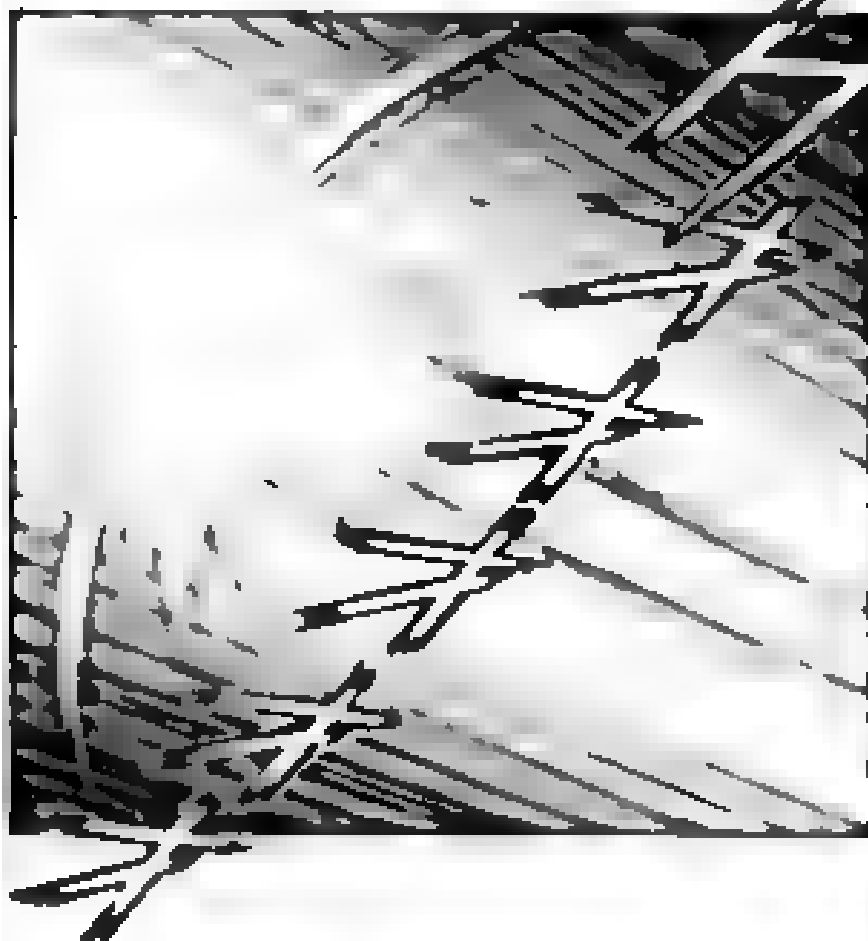


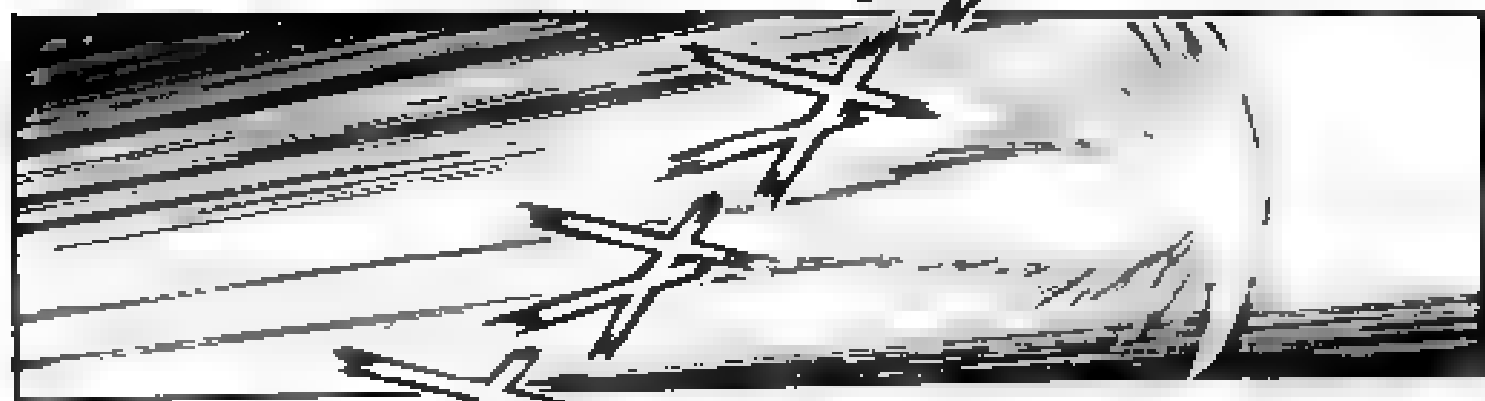
DAMN,
IT'S
SPOTTED
US!

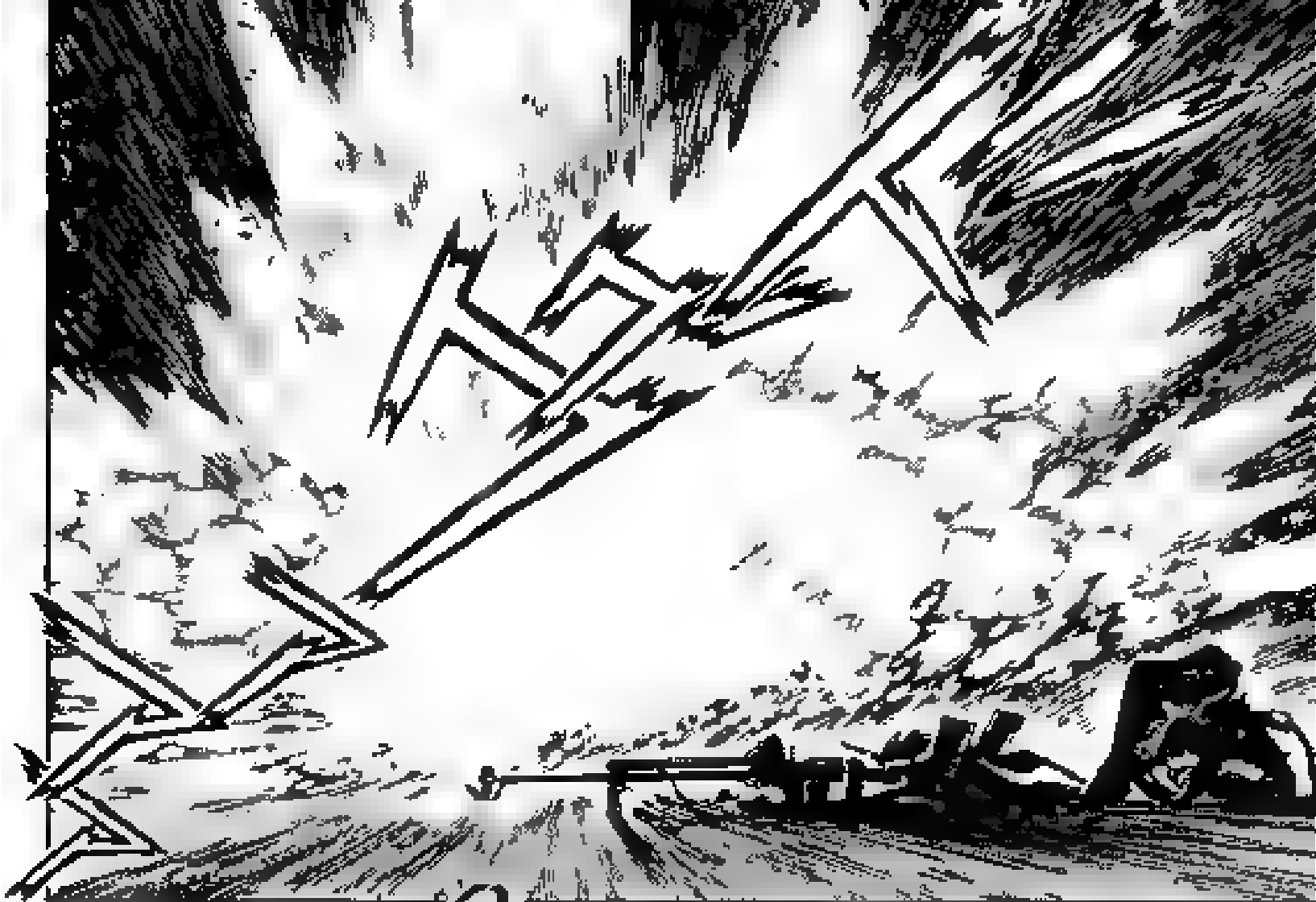


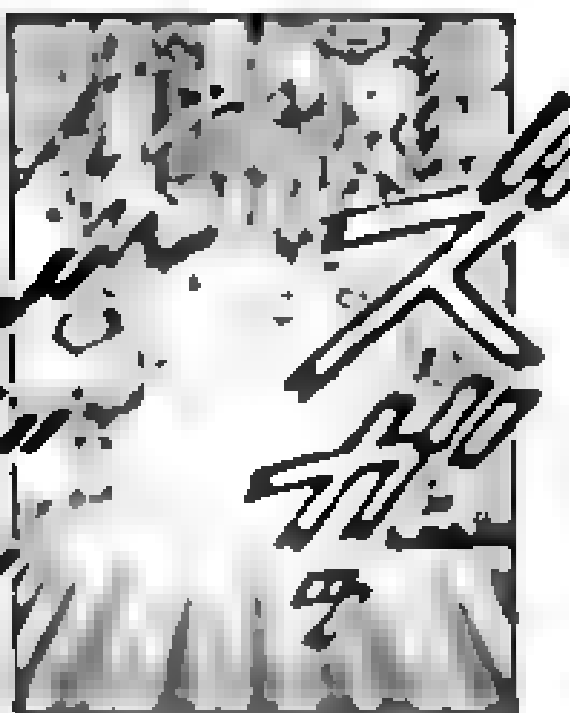
HIGH
ENERGY
READING
WITHIN THE
TARGET













THE
SECOND
SHOT
HURRY!



THE ENEMY
DRILL HAS
PENETRATED
THE
GEOFRONT
!



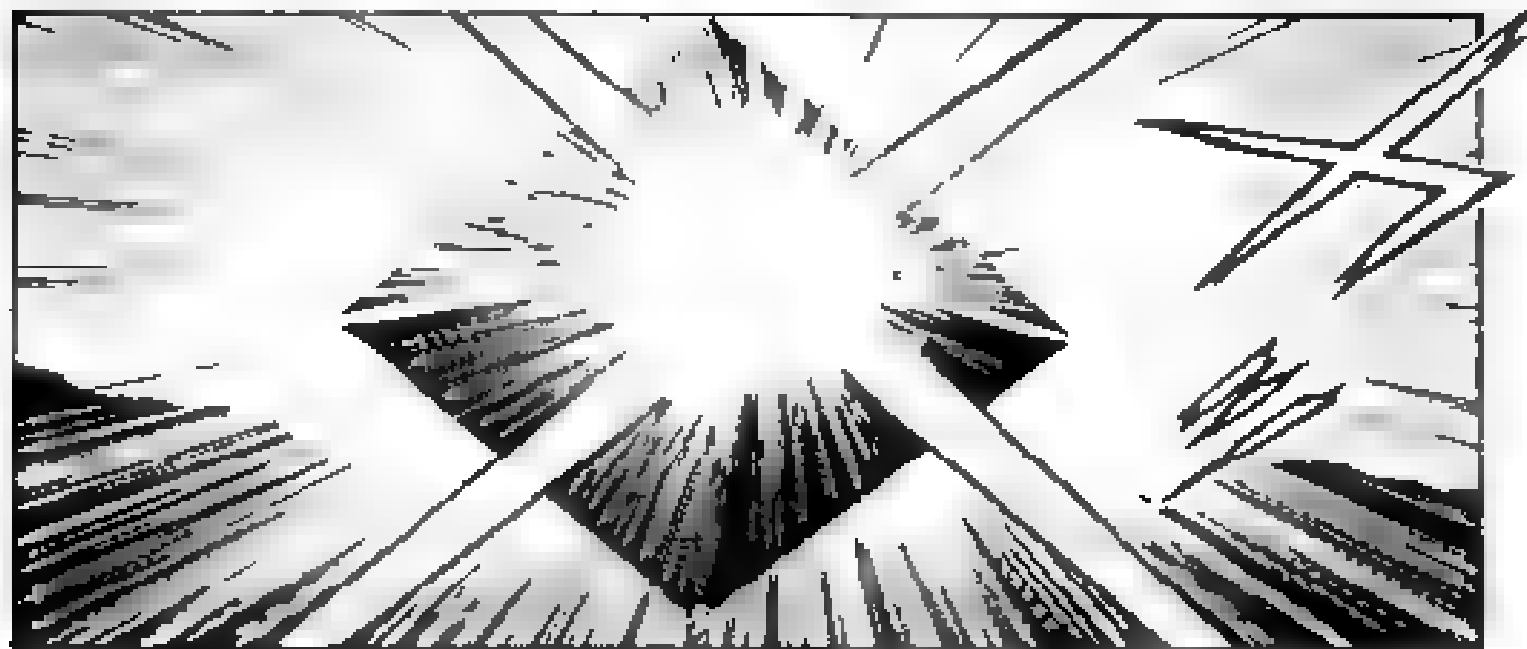
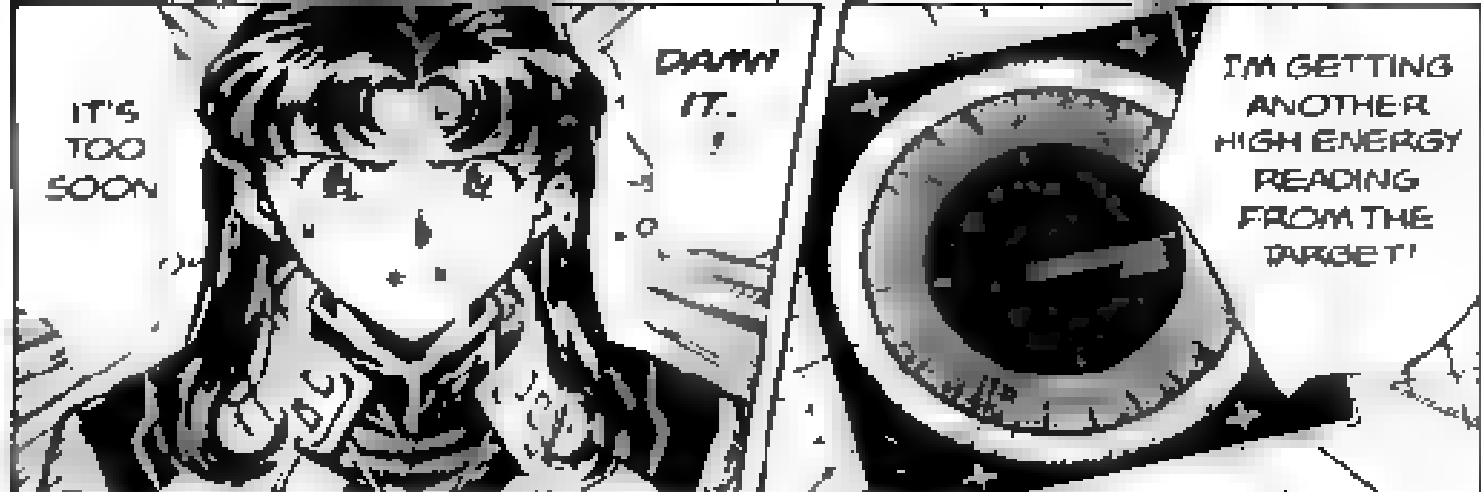
BEGIN
RE-
CHARGING
!

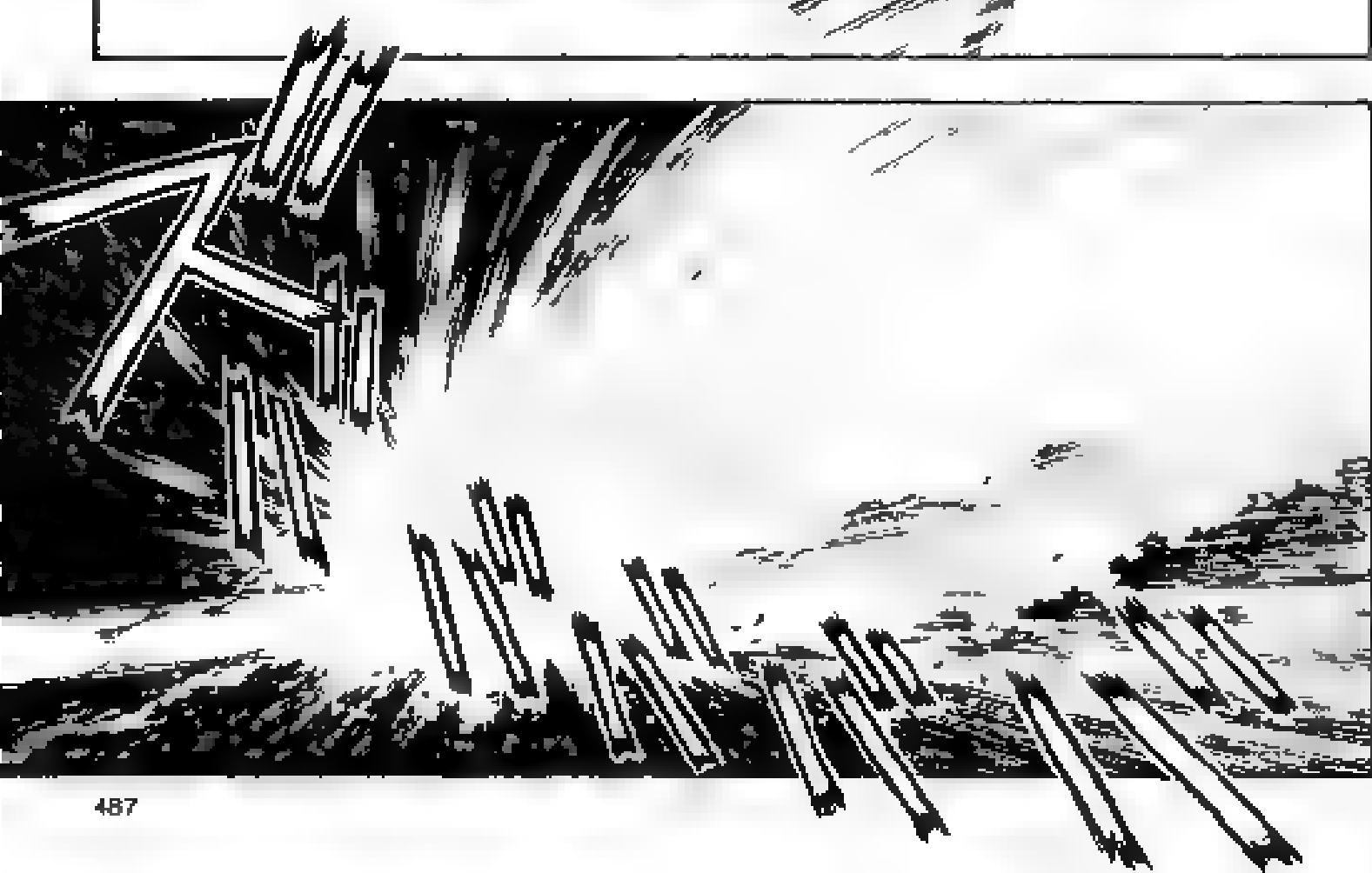
EX-
CHANGING
FUSE
NOW!



GET
THE
BARREL
COOLED
DOWN
!

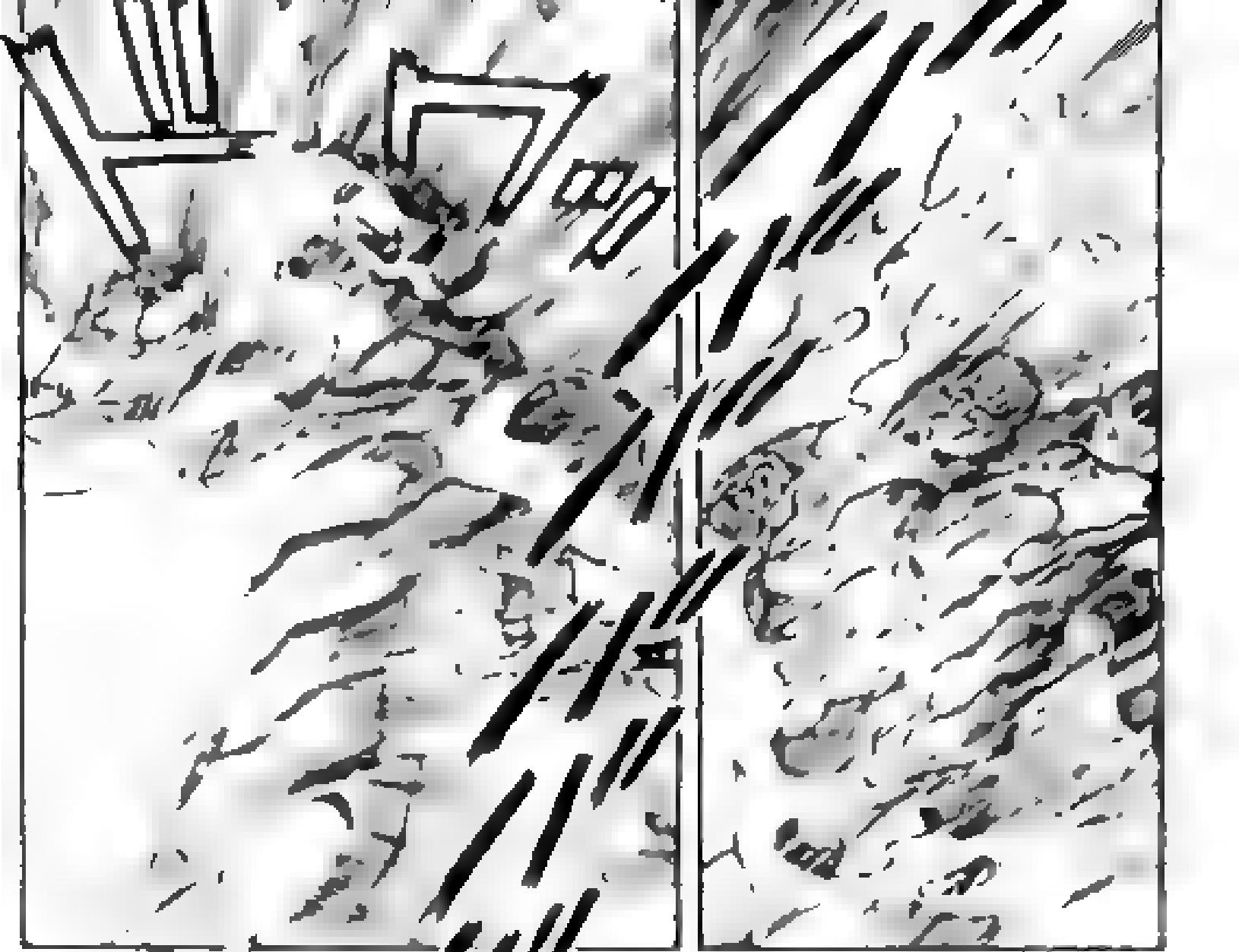










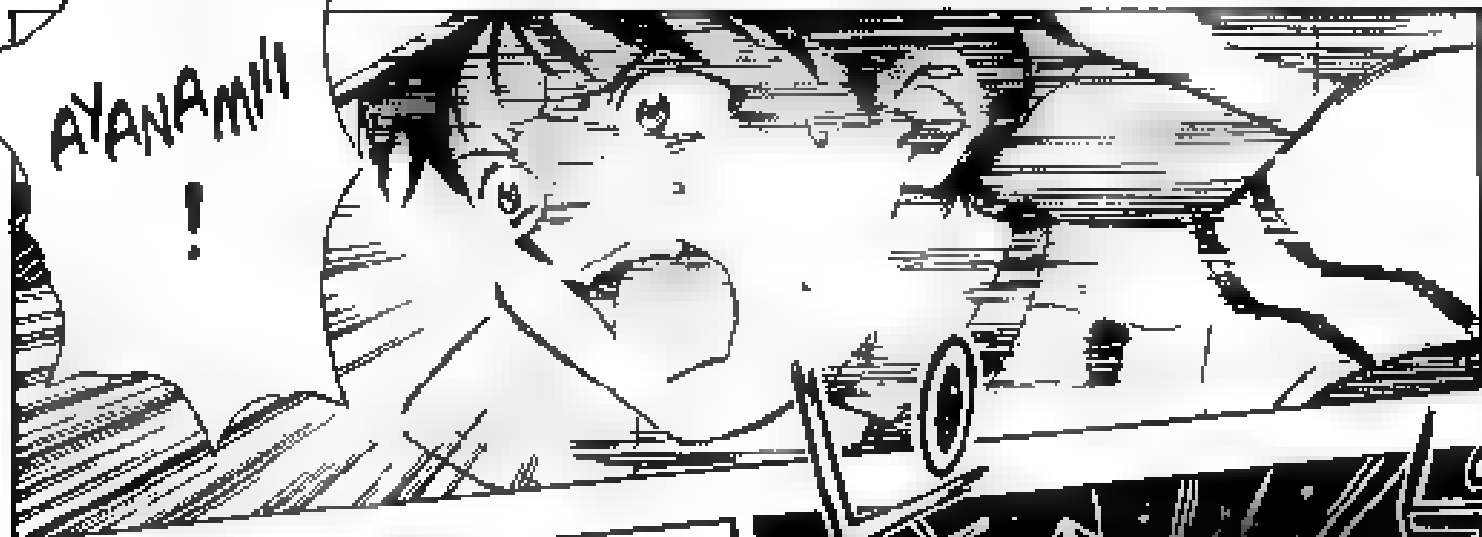


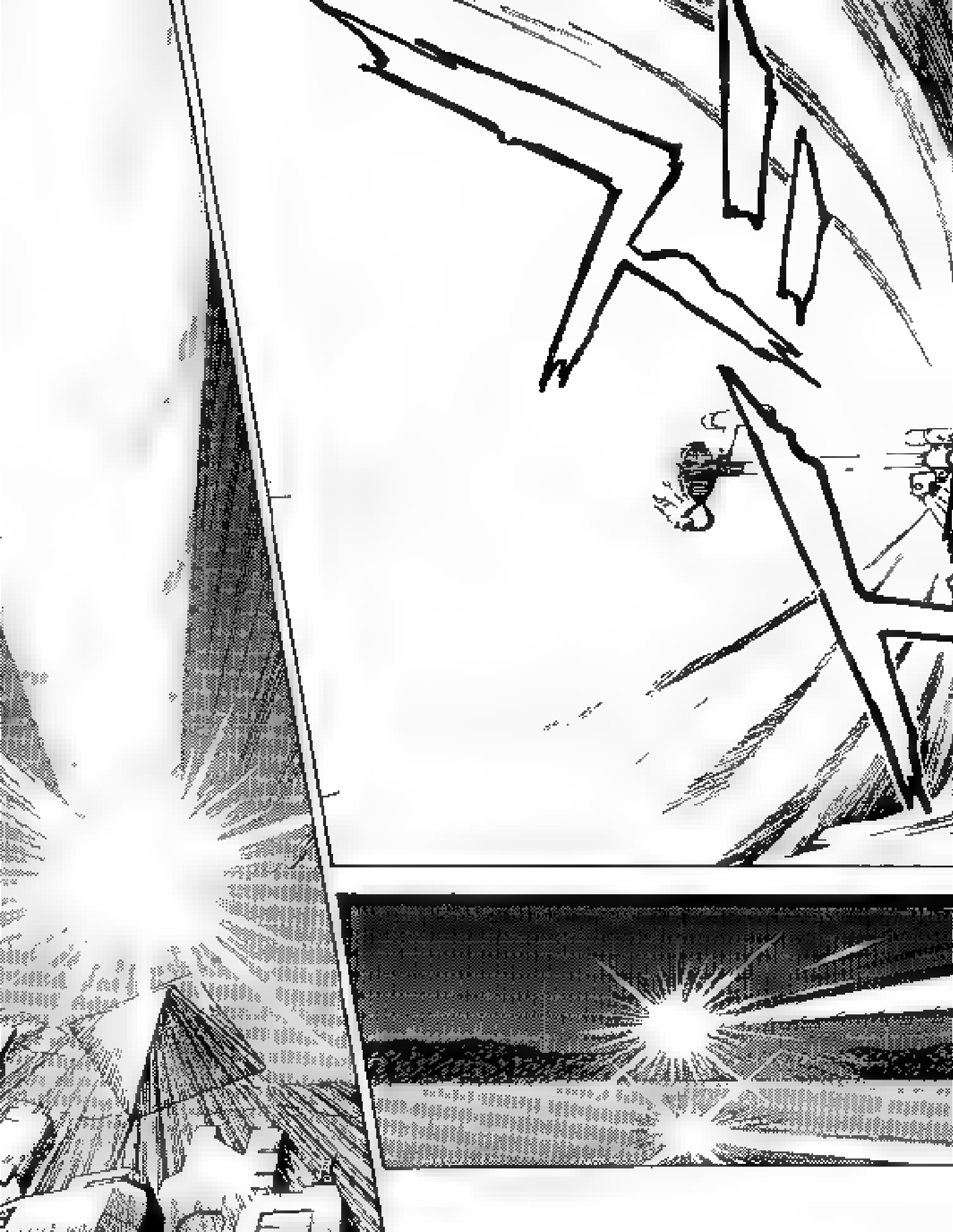


NEON
GENESIS
EVANGELION

STAGE 19:
THE MOON INSIDE
THE DARKNESS



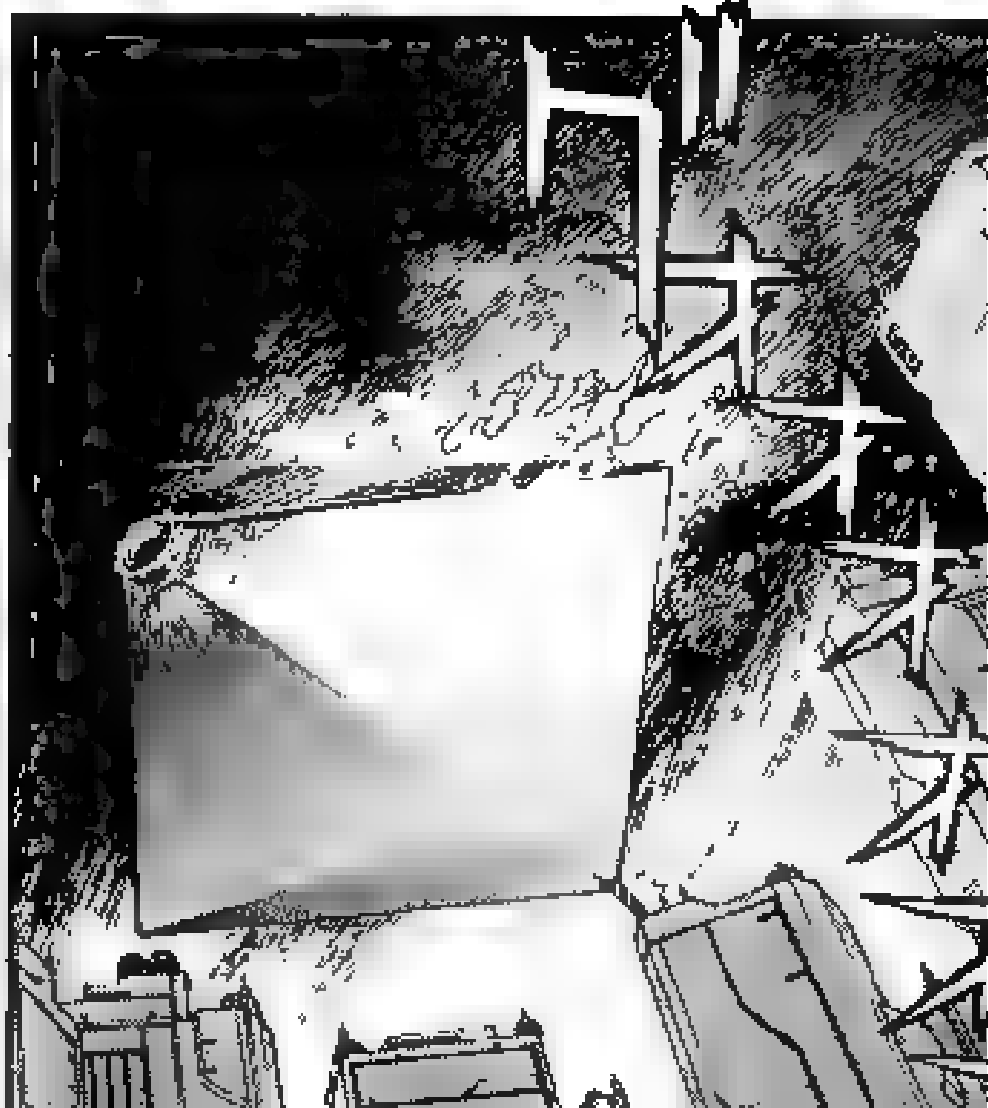
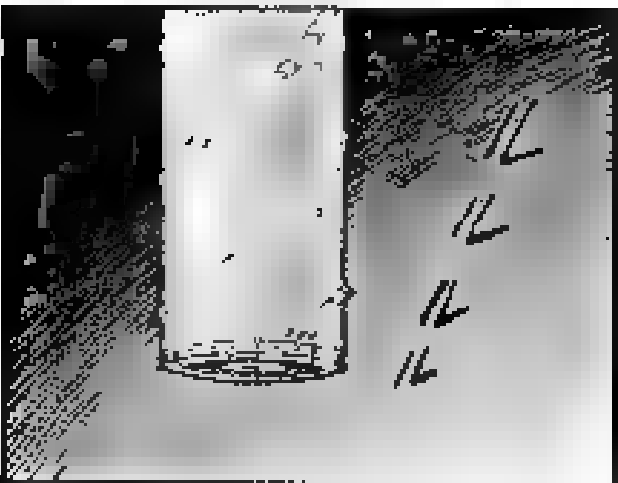
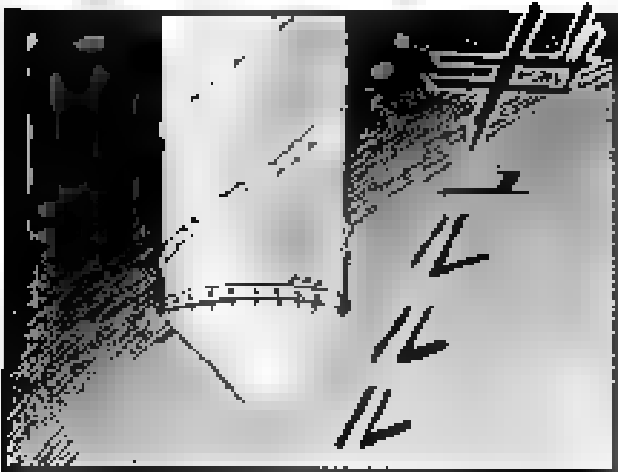


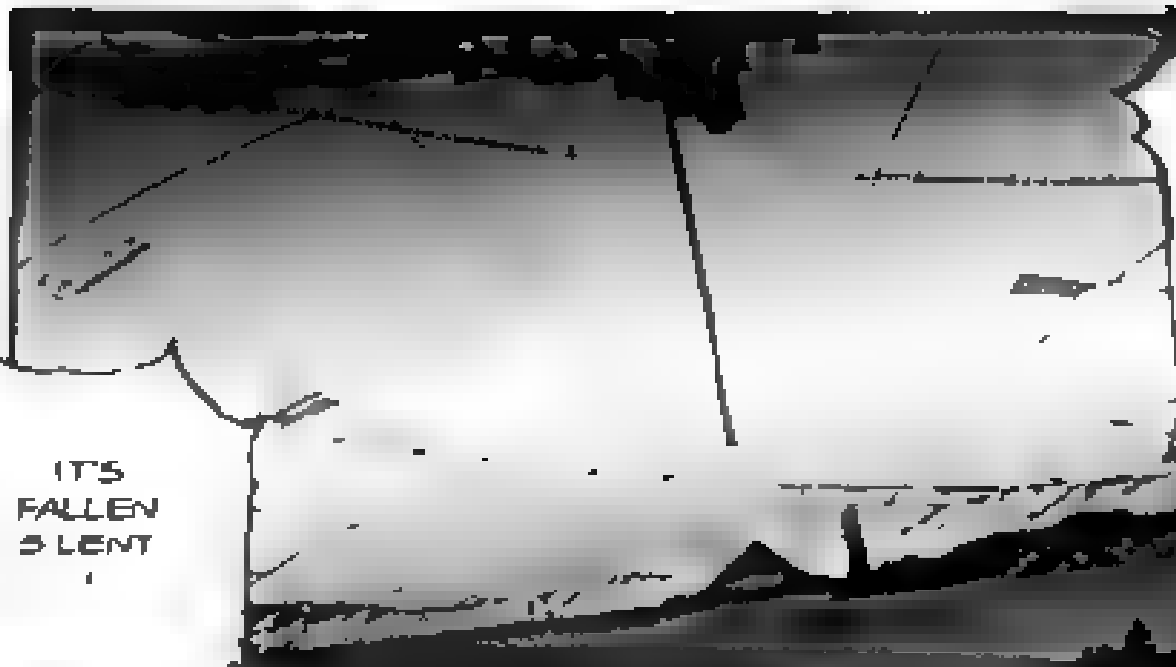










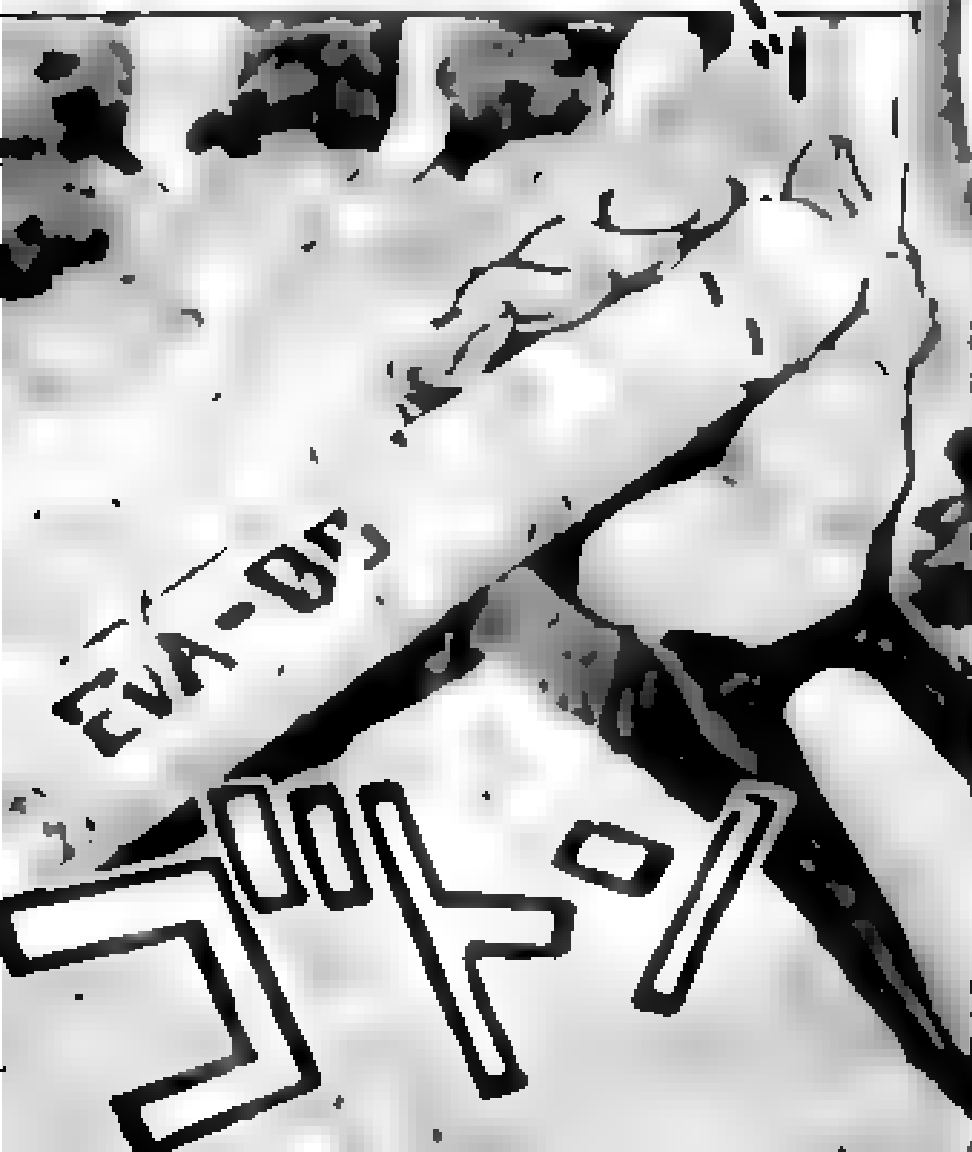


THE
ENEMY
BORE HAS
STOPPED.
DIRECTLY
ABOVE
HQ!

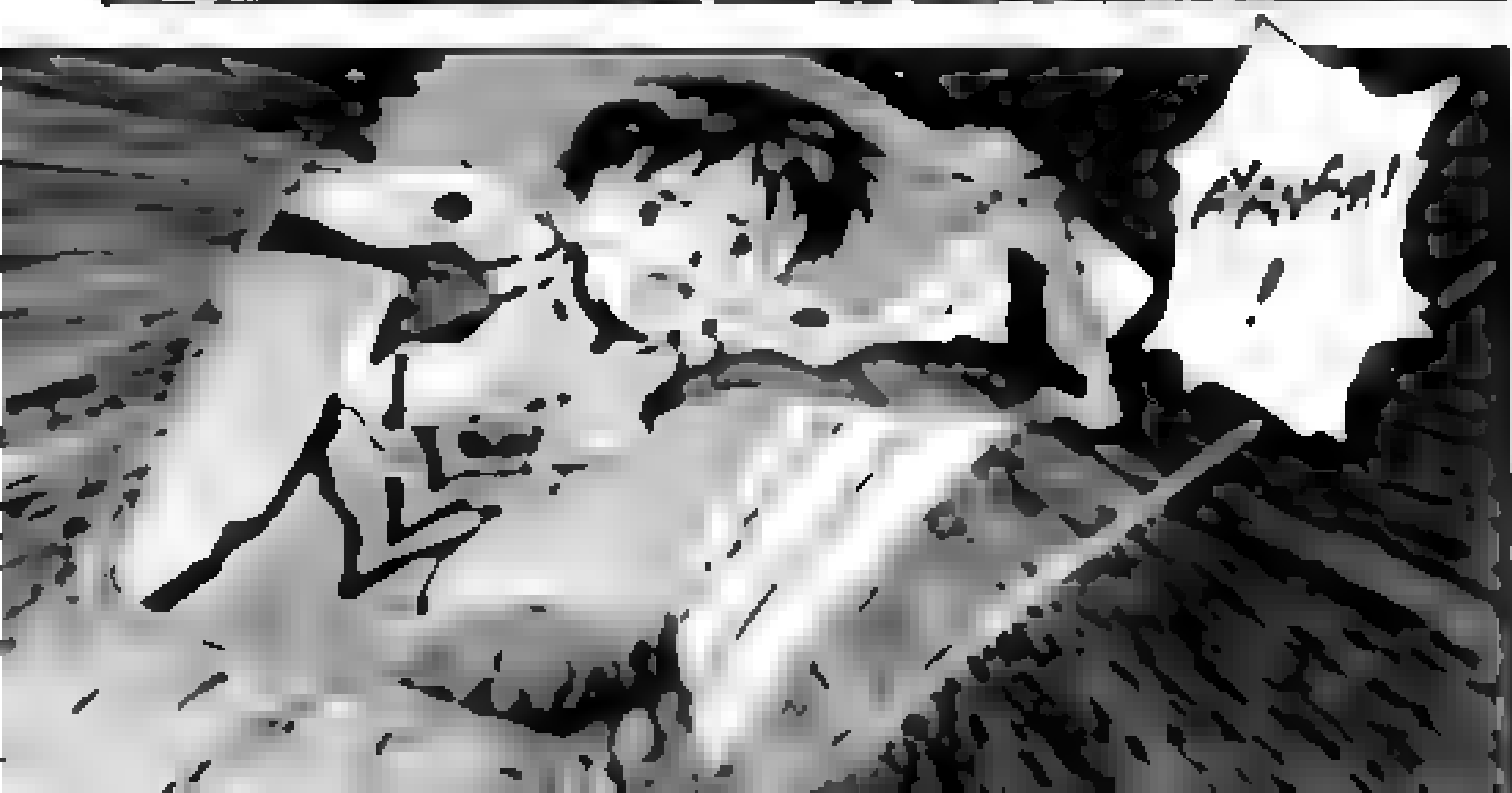
IT'S
FALLEN
SILENT



















WOW
I'M
ALIVE
AGAIN



WOW
I'M
ALIVE
AGAIN



WOW
I'M
ALIVE
AGAIN

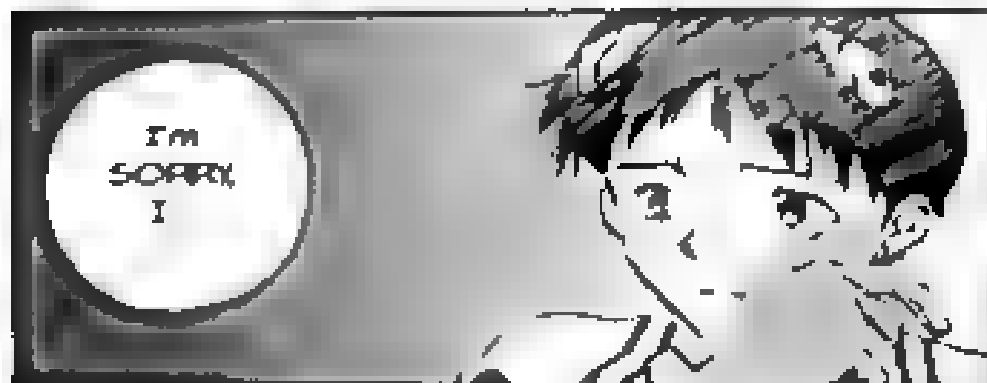


I'M
ALIVE
I'M
HAPPY
TO BE
ALIVE



WOW
I'M
ALIVE
AGAIN

WOW
I'M
ALIVE
AGAIN



I'M
SORRY
I



BE-
CAUSE
YOU'RE
HAPPY

SO
YOU CRY
WHEN
YOU'RE
HAPPY
TOO.



I'M
NOT
SURE.

WHAT
EXPRES-
SION
I SHOULD
MAKE...AT A
TIME LIKE-
LIKE THIS



WE'LL
IF YOU'RE
HAPPY

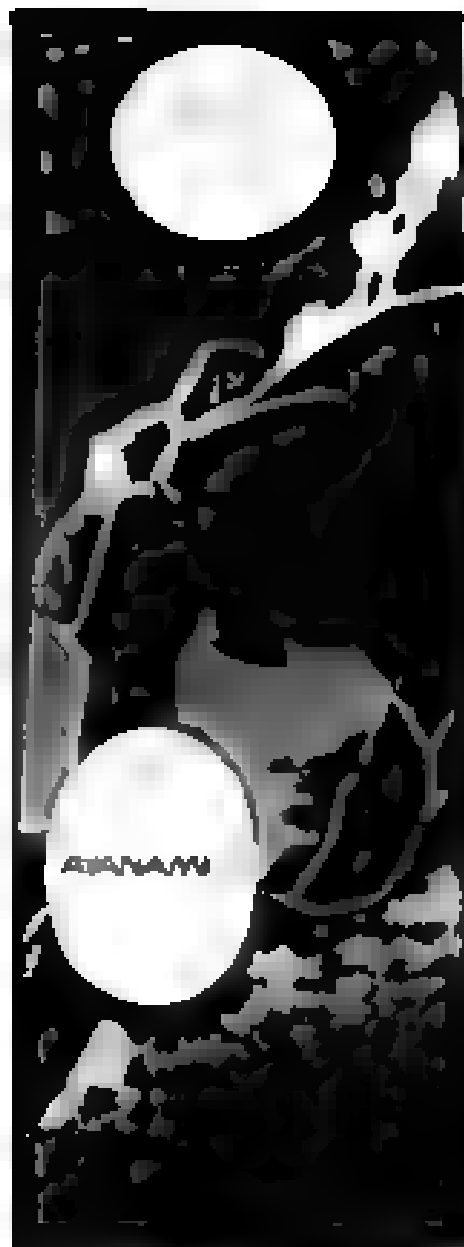
YOU
SHOULD
SMILE



EVEN
THOUGH I
SHOULD BE
HAPPY...









BUT,
WELL...

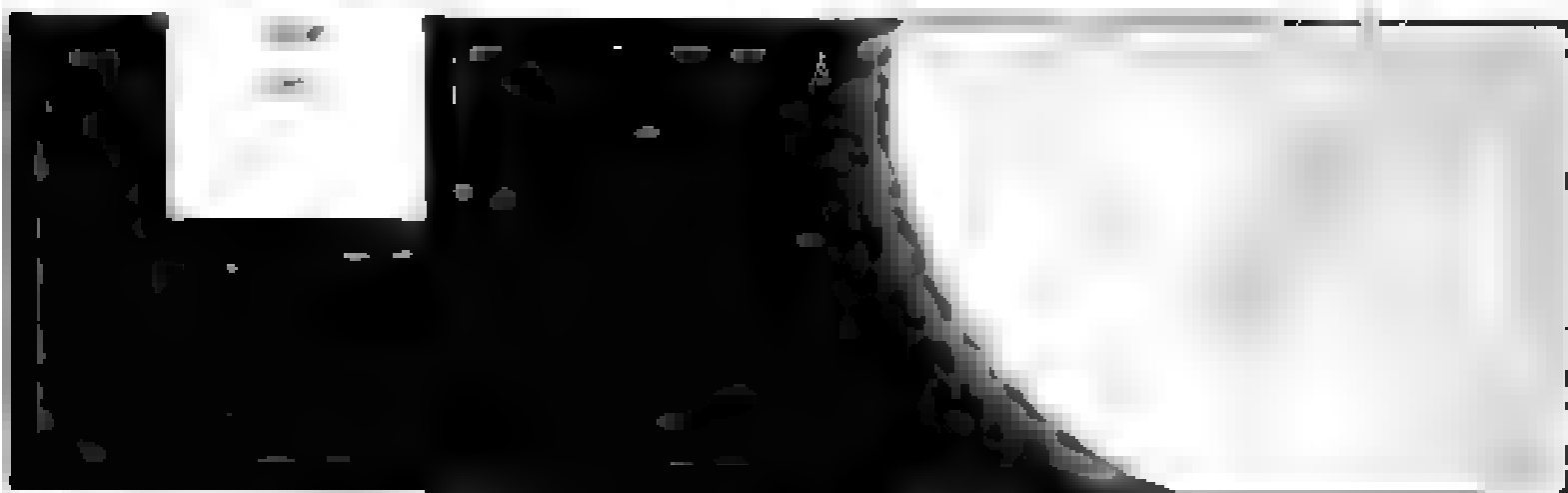
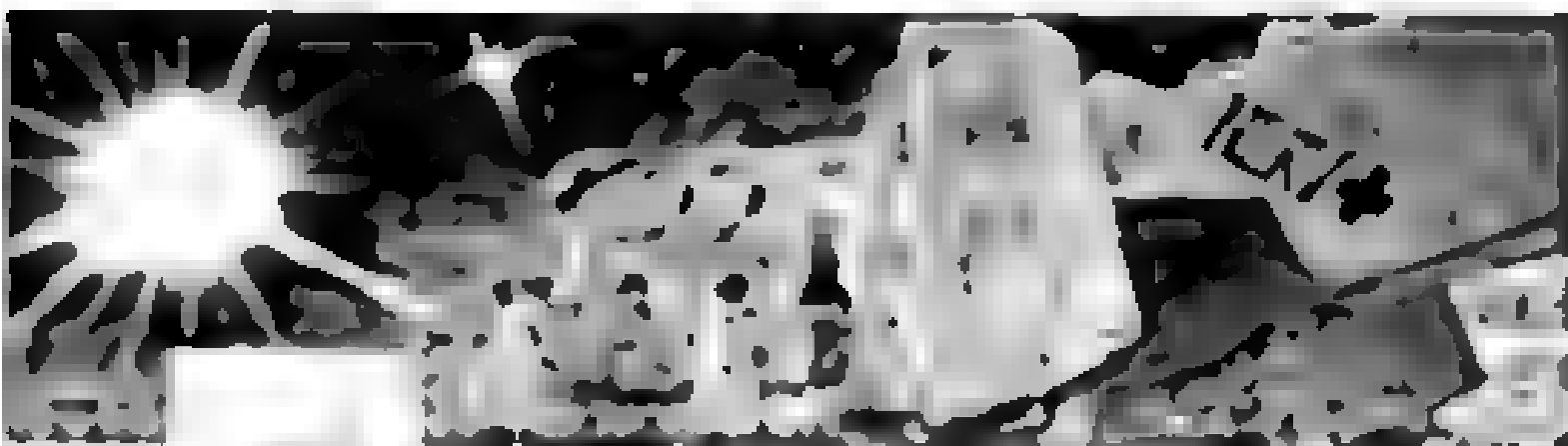
WE MIGHT
NOT HAVE
ANYTHING
BESIDES
THE EVA
PROGRAM
RIGHT
NOW..


...SOMEDAY,
WE'LL BE
GLAD THAT
WE
SURVIVED.

...AS
LONG AS
WE STAY
ALIVE...



It might
be far
in the
future...





*we might
one day
find
something..*

*..If we
go
togeth-
er..*

*Even
on a
black
and
empty
street .*

*..like
the moon
that
floats
in the
darkness.*

EVAN: EPILOGUE, M 4 - END -

YOSHIYUKI SADAMOTO



I heard that dogs and cats have emotions too, though of course their facial expressions don't change as much as ours. And, of course, it would look pretty damn creepy if they did. But might it also result in fewer abandoned animals?

An emotional change causes certain troubles in the face to turn, producing an "expression." That is expressionless, but is it that she doesn't feel emotion, or that she is merely unable to express it?

Look in reality, it's my moment of happiness to see a girl's innocent smile. But I guess there won't be any of those as long as they're reading this manga.

MEGUMI HA

THE VOICES IN YOUR HEAD THAT YOU PASS WITHOUT HEARING

Wrong, he wanted his father to approve of him. To say he was a good boy. How selfish of him, really, to be a human being.

The important thing is to realize how you truly feel and to accept it as a legitimate part of who you are. I'm not saying this search of yourself is a risk-free proposition: you must be particularly careful if you find you are beginning to pry under your jealousies and under things that happened to you and ago. Be patient. Your deep feelings aren't going anywhere: after all, you can take your time to feel through them.

You may even find the block is something more familiar, that it didn't lie nearly as deep as you feared. As you gain experience seeing into yourself, you'll be surprised how your path seems to open up before you. All the things that seemed so frustrating will begin to untangle.

And also don't wish to say that this is always the way you should go. I don't want to force it on someone who just wants to be left alone, right now. Everyone runs on their own time. There's a different moment for these things for each of us. But I do wish to say that this is how I learned to like my own life more. To have more fun with it. When things aren't going right for you, quite often the answer lies within yourself.

Let's go back at last to Rei. She doesn't know emotion, so there's no difference between what she says and feels: there's nothing ulterior about her. At first sight then you may theorize—that is, where her very great beauty comes from: this surface, not without depth, but with the absence of its necessity—someone truly mystical.

No. Rei's beauty comes from the truth that she has feelings. When she cried, it meant the waters of the pool were coming out at last. The struggle to draw your feelings forth, the reconciliation between your surface and your depth—that, I believe, is where we truly become alive, truly become human beings. And when I found the warmth below the coldness in her words, I synchronized with Rei for the first time. And it felt so good that I want to say thank you, from the bottom of my own heart.



YASHIBARA



THE VOICE OF REI AYANAMI AND YUI IKARI IN *NEON GENESIS EVANGELION*

Throughout my encounter with the Eva, with Rei and with Yui, I was able to go deep—deep within the soul, where it gets so dark, and the more you try to see you come closer to the point where you're almost blind. And of course, I then drew back from that place.

It began when the director told me, "It's not that she doesn't have emotion, but that she doesn't know what it is." His technical request was that I should read my lines as flat as possible. But she's obviously not a machine, she's a human being, flesh and blood. It's a huge difference between "not having emotion" and "not knowing emotion." After all, she could develop feelings, once she learned.

So I sat down, wondering how I should handle her, and decided to ask some questions about my own sense of self. What exactly is an "emotion" to me? Why and how do they happen for me? Where do my own feelings come from?

Nobody was asking me to ask these things. I wasn't even sure what good it could do. But I found that it didn't matter, I just wanted to do it.

Because I was sure of one thing at least: even if that thing was this vague idea, expression isn't emotion. Emotions, rather, are sometimes something hidden deep inside the heart. The mind may not even be aware of them, and also, the mind may not even want to know. The subconscious has something deeper beneath it—these emotions float on a dark pool that rises up to try and drown them. It's your innermost conspiracy, the way you keep yourself ignorant of yourself.

Draw it, draw your feelings out. And of course this may be painful. But otherwise, who are you?

This is about the difference between what you say and what you feel. What you say might sound more noble, more socially acceptable, so you try to convince yourself it's also what you feel. And it isn't—if your true feelings are festering deep inside, killing you with a sick, subtle poison.

Look at Shinji. Why does he continue to fight as an Eva pilot? The story kept changing. He said it's because everyone tells him to. Because only he can do it. Because it has to be done to save humanity. Selfless and lofty sentiments for sure, and he believed these reasons to be genuine.

SHINJI IKARI, AGE 14

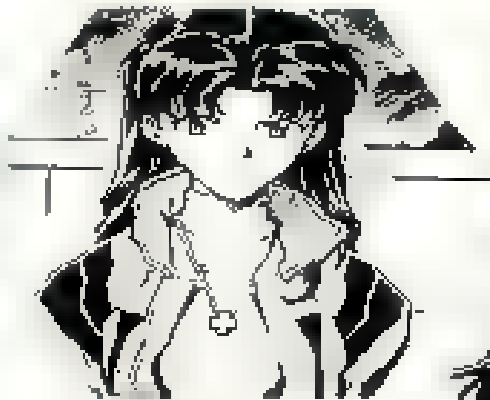
Shinji was the "Third Child" chosen to pilot the monstrous Evangelion series biomechanical combat units developed by the secret UN paramilitary agency known as NERV. Resentful of his father and desperate for his approval, Shinji climbed into the entry plug of Eva Unit-01 to do battle with the enigmatic Angels.

MISATO KATSURAGI, AGE 29

Captain Katsuragi is the chief tactician for NERV, responsible for planning and guiding Evangelion missions against the Angels. She has forced Shinji to move into her apartment in an attempt to "fix" his attitude.

GENDO IKARI, AGE 48

Shinji's father. This ruthless and enigmatic man is the guiding force behind the development of NERV's Evangelion system. He is also the man entrusted to carry out the even more secret Instrumentality Project. Gendo was an absent father, leaving Shinji's upbringing to the boy's aunt and uncle.



REI AYANAMI, AGE 14

Rei is the "First Child" to be chosen to pilot an Evangelion. While piloting Eva Unit-01, she was severely wounded while fighting the Angel Sachiel during the same battle in which Shinji arrived at Tokyo-3.

RITSUKO AKAGI, AGE 30

Technical supervisor for NERV's Project E (Evangelion). Dr. Akagi is a polymathic genius who rode the wave of scientific revolution following the cracking of the human genetic code at the end of the twentieth century. Her disciplines include physics, biotechnology and computer science.

SOUND EFFECTS GLOSSARY



The sound effects in this 3-in-1 edition of *Neon Genesis Evangelion* have been preserved in their original Japanese format. To avoid additional lettering cluttering up the panels we have provided this list of sound effects (FX). Each FX is listed by page and panel number, so for example 6-5 would mean the FX's on page 6 in panel 5. If there is a third number, † means there is more than one FX in the panel—6-5-1 and 6-5-2 for example. The transliteration is given, followed by the English translation/approximation.



Part 1

| | | | | | |
|----------|--|--------|---------------------------------|--------|------------------------------------|
| 26-4-1 | dokyakyutyu (revving) | 17-1/2 | vu (beam powering up) | 4-5 | zyasawa zyasawa (crows carving) |
| 26-4-2 | hūūū (acceleration) | 17-2 | bishumumumu (hurled into air) | 9-1-1 | zyasawa zyasawa (crows carving) |
| 27-1 | gyūūūū (acceleration) | 17-3 | zuhassaa (impact) | 9-1-2 | zyasawa zyasawa (crows carving) |
| 27-3 | zudaa (road barrier) | 17-5 | dowashaa (crash to ground) | 9-5 | gogogogo (reverb from explosion) |
| 27-4 | go (wham) | 18-2 | zudodon (secondary explosion) | 10-5 | uuuu uuuu (emergency alarm) |
| 27-5 | zuzuzuu (crashhh) | 19-3 | kikikikizazaa (screescreach) | 11-5-1 | gashoo (klick) |
| 27-8 | gagogogo (beaming over) | 19-6 | gogogogogogogo (beepbeepbeep) | 11-5-2 | piji nūi (beep beep) |
| 28-1 | buu (raising to strike) | 19-2 | gaa (ka-chnk) | 12-3 | bafu (whump) |
| 28-2 | akku (metallic impact) | 19-6-1 | zuu (vibration from Angel) | 12-5 | fuuu (exhale) |
| 28-3 | zudadoo (echoing boom) | 19-6-2 | kyō kyō kyō (Marque) | 13-5 | pi (flip) |
| 29-3 | gagagoon (elevator activating) | 20-3 | doodon (beepbeep) | 14-1 | zogogogogoo (reverb from rail) |
| 29-4 | zuzuzuu (descent) | 20-3-2 | zudodon (echoing boom) | 14-2 | goooo (roooooo) |
| 29-5 | gashuuu (presumatic close) | 21-3-1 | bashuu (milesia exhaust) | 14-4 | shpaaaaa (whoomp-woosh of missile) |
| 30-1 | kiū (jane screeching away) | 21-3-2 | gaa (smak) | 15-1 | shooo (missile trail) |
| 30-2 | guoo (roarrrr) | 21-5 | zū (wham) | 15-2-1 | gogogogoooh (multiple explosions) |
| 30-4 | guoo (roarrrr) | 22- | gogogogo (echoes of explosion) | 15-2-2 | zuzuzuuu (echoes off him) |
| 30-6 | ka (brilliant flash) | 22-3 | wam kara (wheels still turning) | 15-4 | guooo (roar from Angel) |
| 31-1/2-1 | doon (boom) | 23-3 | guooooo (roooooo) | 16-1 | zuzuzu (vibration from Angel) |
| 31-1/2-2 | zugoooo (kaboom) | 23-5 | ba (flash) | 16-3 | don (jam) |
| 32 | udodododododododo (rolling wave of debris) | 24-1 | doo (whom) | 16-4 | dododon (boomboom) |
| 32-1/2 | zuga'ica (flipping over) | 24-1/3 | zuun (sliding) | 16-4-2 | zuzuuu (echoes) |
| 32-3/4 | ooooo (rust of wind) | 25-4 | domu (whoomp) | 16-5 | domu domu (farting guns) |
| 32-8 | zuzuzu (sound though mouth) | 25-5 | gugu (motion of giant fingers) | 16-5-2 | domu domu (farting guns) |
| 33-1/4 | ooooo (fading roar) | 26-2 | gaa (k-chnk) | 16-5-3 | shooooo (roar of jets making pass) |
| 33-5 | hyuuu (wind) | 26-3-1 | byūūū (magneto whine) | | |
| 33-7 | pihi' (windshield cracking) | 26-3-2 | gou (shih) | | |
| 34-3 | bibibibi (beepbeepbeepbeep...) | | | | |

[illegible]

| | |
|---------|---|
| 160-4 | kyu kyu kyu (gripping road) |
| 160-6 | blilli (acceleration) |
| 161-6 | ki ki ki (turning scream) |
| 162-1 | jiiwa jiiwa (sound of cicadas) |
| 163-1 | uuuuu (warning siren) |
| 163 2/3 | uuuuu (siren) |
| 163 2/3 | gagagaaa (blast doors opening) |
| 163 2 | gagan (echoing clunk) |
| 163-4 | gagggaaa (heavy vibration) |
| 163-5 | zuu (whoomf) |
| 164 | gagagaga (echoing 'umblie') |
| 164-2 | zuzuzuu (heavy vibration) |
| 164 2/4 | gagaaaaa (sustained note through earth) |



Part 2

| | |
|---------|---------------------------------|
| 164-2 | kacha (clik- doath) |
| 165 3-- | pi (leap) |
| 165 3-2 | gachan (click) |
| 166-1 | gasa (thump) |
| 166-3 | bako (thup- fridge door) |
| 167-3 | batan (slam) |
| 167-6 | lata lata lata (thuppa thuppa) |
| 168 | lata lata (thuppa) |
| 168-2 | gacha (click) |
| 168-3 | zabaa (yloosly) |
| 168-5 | gul (flex) |
| 169-3 | doko doki (ba-bumpy/gaaz heart) |
| 170-1 | ohohoho (tee hee) |
| 170-3 | paku (chomp) |
| 175-1 | jiiwa jiiwa (cicadas) |
| 178-3 | gata gata (clatter) |
| 180-2 | gata gata (clatter) |
| 188-3 | bashi' (slam) |
| 198-4 | jii (throb- pain) |
| 198-2 | zar (shk) |
| 199-6 | za (shk) |
| 201-4 | ga (pov) |
| 201-5 | du' (thud) |
| 203-8 | uu (ouch) |
| 205-5-- | baa (baay) |
| 206-6 2 | kashan (clank) |
| 206-1 | sha (chk) |

| | |
|---------|---|
| 230-2-2 | bashi' (bone snapping back in place) |
| 231-4 | bari bari bari (tasting and rapping of field) |
| 232-2 | zuzuzu (menacing hum) |
| 232-4 | do' (flash of energy) |
| 233-- | bachi' (deflection of beam) |
| 233-3 | do (hurled back) |
| 234 1-- | zudodon (crash into building) |
| 234-1-2 | gagaga (echoes) |
| 234-3 | don (stomping leap) |
| 235-2 | gudododo (descending road) |
| 236-1 | dokya 'knees ailing Angel) |
| 236-2 | bashi' (crack) |
| 237-2 | bur (relating flat) |
| 237-3 | dogo (pounding strike) |
| 238-1 | buun (rising again) |
| 238-2 | baka (cracking blow) |
| 238-3 | baku (sudden activation) |
| 238-4 | byu' (arms whipping forth) |
| 239-1-1 | pashi' (bear hug of Eva Unit-01) |
| 239--2 | shururu (cycling energy) |
| 239 1/2 | beshuuu (about to go critical) |
| 240-1 | ka (burst) |
| 240-2 | do (boom) |
| 241-- | zudodan (rising pillar of turbulence) |
| 241-2 | gagagagagaga (echoing 'umblie') |
| 243-2 | gudodoo (roar of Evangelion) |
| 248-3 | jiiwa jiiwa jiiwa jiiwa (sound of cicadas) |
| 249-1 | shawa shawa jiiwa jiiwa (sound of cicadas) |
| 249-2 | jiiwa jiiwa (sound of cicadas) |
| 253-1 | gara gara gara gara (rattling of gurney) |
| 253-3 | gara gara gara (rattling) |
| 253-4/6 | gara gara gara gara gara (rattling louder) |
| 255-3 | gara gara gara gara gara (into distance) |
| 258-4- | ba (sudden action) |
| 258-4 1 | pi' pi' (punching keva) |
| 259-1 | ohohohohoho (lafla) |
| 259-2 | ki (end of call) |
| 259-3 | pachan (snap shut) |
| 260-3 | zuzu zuzu zuzu (dragging along) |

| | |
|---------|--|
| 168-V2 | shidoda (energy cracking forth from palm) |
| 170-- | yashii (energized talon striking face-plate) |
| 10-3 | vaashuushuu (burning through helmet) |
| 170-3/4 | doua (lancing out back side of helm) |
| 171-V3 | kiillia (charging up for repeat strike) |
| 171-4 | pau (shooting forth) |
| 172-2 | bun (whoosh) |
| 18-1 | ka (thumped back) |
| 13-3 | dogan (crunch into side of building) |
| 174 | van (charged talon being withdrawn) |
| 14-2 | bushuu (spurting vital fluid) |
| 14 1/4 | hami hiiii 'boomp boomp) |
| 15- | hami bijiji' (boomp boomp) |
| 121-4 | gukitika (metallic shriek) |
| 122-1- | bagia (wrenching open of jaw) |
| 122-1-2 | gudooo (roar of Evangelion) |
| 123-3 | gudooo (charging 'oar) |
| 123-4 | dodedododo (charging toothalla) |
| 123-5 | ga (footplant far leap) |
| 124 | zuban (shoam) |
| 124-1 | ba (flash of talon) |
| 124-1 | zya (whistling past face) |
| 125-- | dogan (striking Angel's "face") |
| 125-2 | pishi' (crack) |
| 126-3 | zun (talon swinging in arc) |
| 125-4 | ga (leaping away) |
| 125-5 | kurv (backflip) |
| 126 | zudon (metallic handplant) |
| 126 1 1 | zya (talon swinging in arc) |
| 126-2-2 | ba (leap) |
| 126-3 | zuba (roll, slide snap) |
| 128-- | gudooo (roarsaar) |
| 128-2 | zudododododododo (stomping run) |
| 128-3 | van (projection of energy) |
| 129-1-1 | gaau (impact with A.T field) |
| 129-2 | bar bari bar bar (rockles off field) |
| 130- | bur (snap forward of lower arm) |
| 130-1-1 | shuu (sinew retreating) |

| | | | | | |
|---------|-------------------------------|---------|----------------------------|---------|------------------------------------|
| 258-3 | shuba hyuliyu (whapash) | 262-4 | gugugu (rrt) | 288-2 | guooo (brazz machine gun) |
| 258-4 | go' (whom) | 263-3-1 | gashan (klang) | 288-3 | dolgyuhuliyu (whowwh-shots) |
| 258-5 | bashi' (whap) | 263-3-2 | bashuu (pashu) | 288-4 | guooo (brazz) |
| 259-1-1 | bachi bachu (zazaz) | 263-4 | gagon (zaz) | 210- | dododo (brazz) |
| 259-1-2 | gyeyu gyu (sizzle) | 264-1-1 | bun (whishh turn) | 212-1 | shaa (water) |
| 259-2 | bachi bachihi (zri) | 264-1-2 | gulin (chic gun) | 213-2 | za (sloosh) |
| 260-1 | bi' bi' (boop) | 264-1-3 | ba (boop) | 214-3 | pero (flip-drop) |
| 260-3/4 | iyt yu yu (sizzle) | 264-3 | dododu (boom) | 214-4 | sa (dash) |
| 262-1-1 | bachi bachi (zap crackle) | 265-1-1 | wuuu (bwaaww) | 214-5 | pyuu (vroom) |
| 262-1-2 | juju (sizzle) | 265-1-2 | dashu dashu (spark spark) | 214-6 | agu agu (munch munch) |
| 262-2 | bi' bi' (boop-boop) | 265-1-3 | dododo (boom) | 215- | gya (eat) |
| 263-2-4 | bachi bachi bachi bachi (zap) | 265-4 | bababa (bratta) | 215-1-2 | pashi' (snatch) |
| 264-3 | ga (rip) | 265-4-2 | wuoo (shywoosh) | 215-2 | avaa avaa (sauravik) |
| 264-5 | bashu shoom | 265-7 | wu (brt) | 216-5 | ngv ngu (gulp) |
| 264-8-1 | shuu (psst) | 268-1 | guoo (whoo) | 217-2 | mogu mogu (munch) |
| 264-8-2 | gagon (klang) | 268-3 | gaa (whoo) | 219-3 | gan' (slam) |
| 265-1 | bachi bachi (zap) | 268-5 | shu shu (shwap) | 218-4 | gata (clunk) |
| 266-1 | dobon dobun (ploosh sploosh) | 267-1-1 | ga (crack gun) | 218-7 | gata (clunk) |
| 267-1-3 | bachi bachi (zap) | 267-1-2 | supaan (whap) | 220-4 | dun (slam) |
| 267-5 | bi' bi' (boop) | 267-2 | dododu (rush) | 221-9 | main mih (sleasae) |
| 268-6 | ga' (thok) | 268-3 | gashuu (gshk) | 222-3 | mu' (ticked off) |
| 269-1 | gugu' (rrk) | 268-4 | batu (bwhf) | 222-5 | gumi (mg) |
| 269-1-2 | bachi bachi (zap) | 268-5 | gaa (whuu) | 228-3 | talo (tump-umping) |
| 269-2 | zui' (whooash) | 268-1 | hyun hyun (whirr-tenacles) | 228-4 | da (dash) |
| 269-3 | gagan (crash) | 268-1-2 | zuzuzu (zmm zmm) | 227-2 | nooo (alarm) |
| 269-3-2 | zuuu (zmm) | 269-3 | hyun (snap) | 228-3 | goun goun (vmm vmm-vibrations?) |
| 270-3 | gugu' (rk) | 269-4 | dokaa' (crack) | 229-3 | gogogo (rumble) |
| 270-4 | uuu (sizzle) | 270-1 | hyun hyu hyu (whoosh) | 234-3 | goun goun (zmm zmm) |
| 271-5 | shakon ga shunk | 270-2 | zuga crash | 234-4 | zuur (klang) |
| 272-1 | shufin (shwip) | 270-3 | doka (swat) | 234-5 | shuba shuba (bush bush) |
| 272-2 | uur (vmm) | 270-4 | ga dodon bon (boom crash) | 235- | tatatan (tat tat tat) |
| 272-3 | gaa (disbelief) | 271- | zugaan (crash) | 235--2 | bababa (brazz) |
| 273-2 | zudododo (crash stamp) | 271-2-1 | bachi (snag) | 235-2 | kyudodon dodon zulon (kaboom boom) |
| 274-1-4 | gangangan (stamp stamp) | 271-2-2 | bachichi (zri) | 235-3-1 | dodon (boom) |
| 274-4 | zudododo (zri zri zri) | 271-4 | bi' bi' (boop) | 235-3-2 | gogogo (zmm zmm) |
| 275- | hyu hyu (whoosh) | 272-3 | gugu (rk) | 236-5 | zawa zawa (murmur) |
| 275-2 | zuun (zoom) | 272-4 | shun (whoosh) | 239-4 | sukku (snap-standing) |
| 275-2-2 | hyun hyun (whishh) | 272-5 | bashi' (whap) | 239-4.1 | gashukon (clang) |
| 275-2-1 | hyun hyun (whishh) | 273- | bun (boos) | 239-4-2 | bachin (snop) |
| 275-2-2 | gaku gaku (ragger) | 273-3 | byu (fling) | 238-5 | baba (whoosh) |
| 277-3 | byu (whoosh) | 274-5 | dododon (crash) | 241- | za' za (shk-grassy) |
| 277-4 | ga (thok) | 274-5-2 | zudododo (zmmmm) | 241-3 | za (shk) |
| 277-5 | kii (high-pitched tone) | 275-1 | gogogo (zmmmm) | 242- | zuzuzu (zmm zmm) |
| 277-5-2 | bachi bachi (crackle) | 276-4 | pa blip | 242-2 | gu |
| 278-2- | gugu' (rk) | 277-2 | ha (h) | 242-3 | gugu (rr) |
| 278-2-2 | kii (high-pitched tone) | 277-4-2 | hyun hyun (swish swish) | | |
| | | | goun goun (zmm zmm) | | |

375 gān (clang)
 375-2 vashuuu (boosh)
 375-3 shuuuu. (fshh)
 376 ga (grip)
 376-2 ivuu (sizzle)
 376-4 kon clack!
 376-7 gaba 'blersh'
 381... ikasaa (grr)
 381-1-2 sorsaaaa go tai hi
 381-3 kyaaaa ha ha!
 382-1- kyaaaa (ha ha
 382-2 waaaaa (crowd noise)
 382-6 buzu (stab/pick)
 383-2-1 gyahahahahaha (ha ha)
 383-2-2 ahahahakahaha (hee hee'
 384-3 gaku siph'
 386-2 ouin bounce)
 390-3-2 dadadada. (atta tatta-
 jackhammer)
 391-3 kacha. (clik)
 391-5 kachi kachi klik klik
 391-6 goku gulp.
 391-7 gachon (chk- handle)
 393- kata kata kata (tatta tatta)
 393-2 kata kata kata kata. (tatta
 tatta)
 394-5 sha (shk- curtain)
 396- gatan (thunk)
 396-2 kon. (clack)
 397-4 do (trip)
 397-6 dosa' (thud)
 399- kata kata kata kata. (ratia
 rattin)
 399-2 goku. (gulp)
 400-4 paula (snap)
 400-6 da' da (ba-bump ba-bump
 hebi')
 401-5 pachi (snap)
 402-2 gagan (boom- door)
 404-1 kakyo (crunch)
 404-4 biku (tuck)
 405-4 gakan (clang)
 405-6 gouuu. (umm- train)
 406-1 gatan gatan (clackela-
 clackela- train)
 414- gacha klik,
 417 goun goun goun (um-um-
 that spaceship sound)
 418-2 gu (squeeze)

328-4 byiii (high-pitched engine)
 328-5- huan (kain horn)
 328-5-2 purururururu
 (chuggachugga)
 330- gaton gaton gaton gaton
 gaton (metallic clanking)
 330-2 gagogogogo. (slowly
 to stop)
 330-2-2 kikili (brakes)
 330-3 pushuu. (door opening)
 330-4 gagan (echoing clang)
 331-2 gu (grip)
 337-2/3 pururu (chuggachugga)
 338-1 kikikili (screach)
 338-2 gacha (k-chnk)
 338-3 gagogogo (getting up to
 speed)
 338-4 gaoosoo. 'heading away'
 352-4 gan'i (shock!)



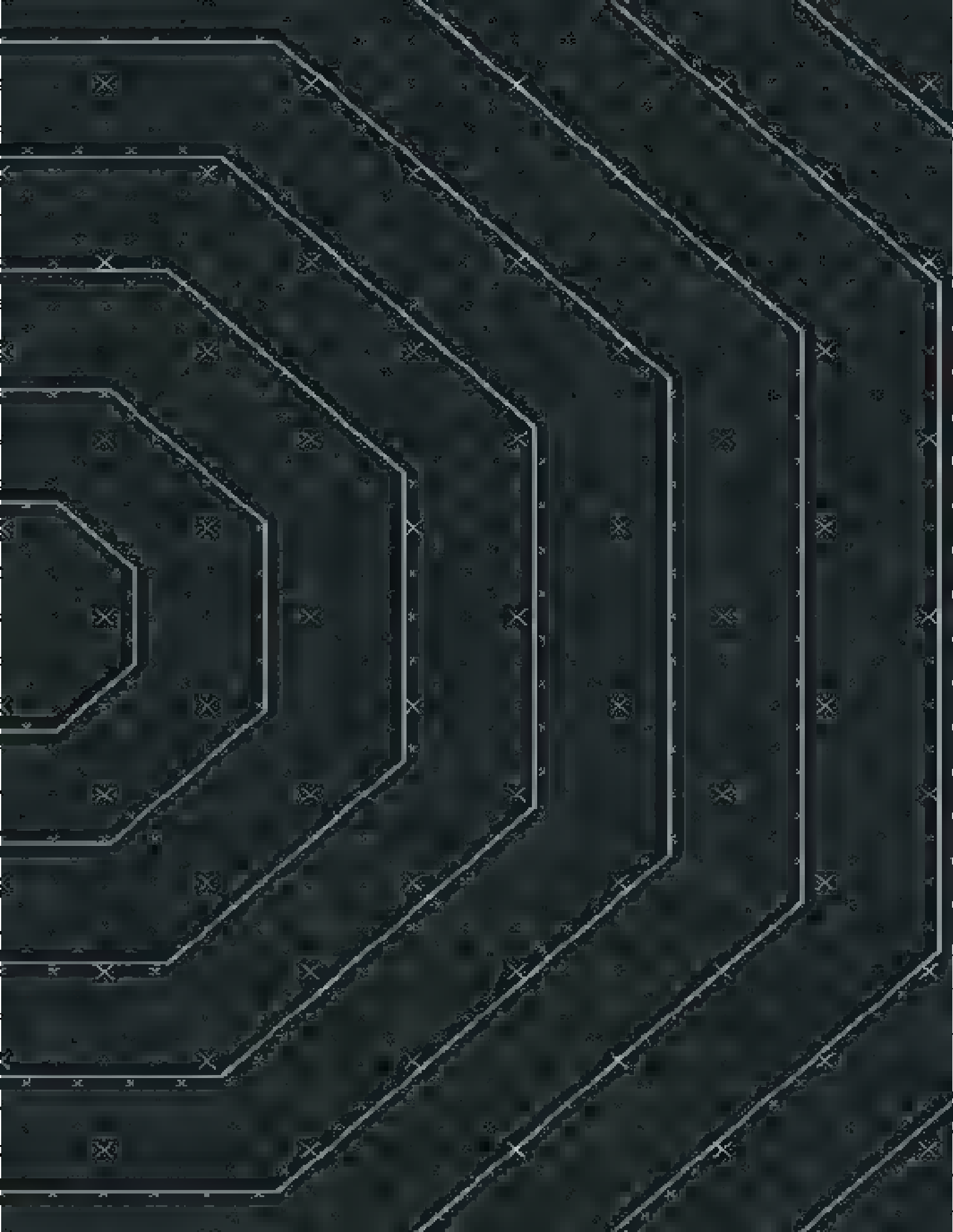
Part 3

357-3 ha' 'oop!' surprise)
 359-2 ahahahaha (ha ha ha ha)
 360-3 uni (poke)
 360-2 keon keon (clang clang)
 360-3 gngagaga (ddddd,
 jackhammer)
 360-4 keon keon (clang clang)
 365 kacha kacha clackela-clack
 365-2 fuun see,
 367 ha' (i'
 367-2 katsu katsu clop clop.
 footsteps)
 369-1 pon (pat)
 370-4 piiiii 'snp'
 370-5 gūgūgi (creak)
 371-1-1 gūgūgi creak.
 371-1-2 bakya creak)
 371-3 gusosoo (glaugh)
 372-2 bakyon (ka-snap, plug)
 372-4 guwa (wwoosh)
 372-5- pashi (crank)
 372-5-2 dokan (boom)
 373-1 hogan' (wham)
 373-4 bashu (shoom)
 373-5 gan kangi.
 374- gagagagagaga (sforakt)
 374-4 vashuuu (boosh)

278-1 kil (high-pitched tone)
 278-2-1 bechi' bechi' (zap)
 279-2-2 (uju)u (sizzle)
 280-6/7 kiin 'tone end=ng)
 280-7 bashi (crack)
 280-8 fu (fi'
 281-2 pi' (cep)
 281-2-2 zakyuu 'shoom)
 288-2 ka (kump- shoe)
 289-3 par (slap)
 290-4 chu (sht- door closing)
 295-1 gacha (chk- door opening)
 295-2-1 kin (crack)
 295-2-2 gagan 'boom- closing)
 295-3- tote tote (pitta-pitta)
 295-3-2 gya gya gya gya' (ark?
 penguin)
 295-4 gya gya gya (ark?- penguin)
 296-2 dosa (hump)
 299-1 pachi pachi (snap crackle)
 299-2 guuu (grumble)
 299-3 ji (stone)
 299-4 raka' (chk- rifle)
 300-5 fufu (hmm)
 301-2 guguu (grumble)
 301-3 pachi pachi (snap crackle)
 303-3 za (shk- grass)
 303-4 doki' (heartbeat)
 304-2 papapa (helicopter)
 304-3 bababa (helicopter)
 305-1 bababa (helicopter)
 306-4-1 gata (door)
 306-4-2 biku' (up)
 310-2 gyū (squeeze)
 311-4 bashu (closing)
 316-4 gatan (slam)
 317- gaton (slam)
 317-5 riiii (waaaaaen)
 320-1 gakan (thump)
 322- agu agu (chomp chomp)
 322-2 huu. (lallyg)
 323-2/3- pampoooo (doorbell)
 323-2/3- gacha (k-chnk)
 328-3 da (stop)
 329-1 gacha (k-chnk)
 329-2 bomo (slam)
 329-3 kyu-kyu (sawing)

| | | | | | |
|---------|----------------------------------|---------|---------------------------------------|---------|--|
| 465-4 | zazazaza (thrash) | 443- 1 | gako gako' (clunk) | 418-3-1 | bachichi (crackle-electricity) |
| 466-3 | ka (flash) | 443-3-2 | karakarikara (rattle) | 418-3-2 | bashu (bwoosh-runch) |
| 466-4 | bashunurururu (shoom) | 447-3 | kacha clink plate | 418-4 | goun goun goun (win win-kind of like Res Nosh) |
| 466-5 | bur (sawing) | 450-2 | gyar gyan gyar (crunch-crunch) | 419-5 | v. (charging) |
| 467-4 | zubababababa 'splash | 454-8 | bashu sheep door | 419-1 | www (yummy) |
| 468-1/4 | guoooo (fishh- wind-like) | 455-1-2 | barararara. (whoop- helicopter) | 420-1 | guo' (whoom-on tracks) |
| 468-5 | bashunururu (shoa- blast) | 455-1 | bachi click | 420-2 | gan' (clank) |
| 469- | bashunururu (blorp blorp) | 456-3 | gaga. gogogogo. (umble) | 421-2 | ka (flash) |
| 469-5 | pipipipipi (eep eep) | 456-4-1 | gogogogogogogogo. (umble) | 421-3 | dopau (kerpow-very liquid) |
| 469-7 | pipipipipipi (eep eep) | 456-4-2 | wiin (whirr-motors) | 422-2 | bashu' (splash) |
| 490-1/4 | babababababa (shaa- blast) | 456-6 | wii (whirr) | 423-3 | bashururu (skulk watch the episode) |
| 490-2 | dova (splatter) | 457-2 | wii (whirr) | 423-4 | gopopo (burble) |
| 490-3 | gugugu (shudder) | 458-1 | gyari gyari gyari (grind grind) | 424-1-1 | bashururu (skulk) |
| 492-1 | bashunururu (shaa) | 471-3 | gyar gyari gyari gyari (grind grind) | 424-1-2 | gakon 'kang) |
| 493-2-1 | pi pi pi pi pi pi (eep eep-beep) | 471-4 | gyari gyari gyari gyari (grind grind) | 424-3 | zuzuzu. (skrk) |
| 493-2-2 | pidii eeeeeep) | 471-5 | pi pi pi (tick tick) | 424-4 | dobau' (kaboom) |
| 493-4/5 | gashiji click) | 471-6 | ooooo (ping) | 425-1 | zudodododododo (rumble) |
| 494-491 | zudooooo (bawhoom) | 473-4 | wiiin (whirr-motor) | 425-2 | dododododododo. (umble) |
| 496-498 | daguwaooo (kablam) | 473-5 | wiiin (whirr) | 428-3- | bashu (tap) |
| 498-3 | guooooo (our flames) | 476-1 | shuuu (fishh) | 428-3-2 | bikun (jerk/thump) |
| 498-4 | gyururu (whirr) | 477-5/6 | gashan (shunk) | 429-1 | bashu' (tap) |
| 498-5 | rururu. (ri.) | 478-1/2 | wiiin (whirr) | 429-4 | gagagon (kshong) |
| 499-2/3 | dodododododo (roarr) | 478-3 | pipipipipi. (eep eep) | 429-6 | gshuuu psst) |
| 500-1 | zun (slam) | 479-1 | www (ymm) | 430-1 | guoooo (whirr) |
| 500-2 | ha' (I) | 479-5 | gapiu' (eep) | 430-2 | gakon 'kang) |
| 500-3 | shuuuu fishh- steam) | 479-8 | kachi' click) | 430-3 | kan kan kan (clank/clank-running on metal) |
| 500-5 | ga' (grip) | 480- | zuba (bawhoom) | 430-5 | gara gara gara gara gara (rattle) |
| 501-1 | baga (clack) | 480-2 | ka (flash) | 431- | goun goun goun goun (spaceship vibration) |
| 501-2-1 | gagon 'klang) | 480-3 | guoooo (shoom) | 431-2 | goun goun goun (win win umm) |
| 501-2-2 | bushuuuu' (fast) | 481-3/3 | ooooooo (whoa) | 431-3 | zuo (zhooop- sadnason) |
| 501-4 | gagon 'klang) | 481-4 | bur (warp) | 432-1 | daga (crash) |
| 501-6 | gaton (thunk) | 482-1 | daguwa (kaboom) | 432-2 | gyari gyari gyari gyari gyari (crunch crunch) |
| 502-1 | ba' (leap) | 482-2 | zuzuzuzu (rumble) | 433-1 | ba ba ba ba (boat) |
| 502-3 | don bam) | 482-3/4 | pan pariin (crack crash) | 433-3 | ka (flash) |
| 502-4 | gu (grip) | 483-1 | zudododododo (umble) | 433-4 | zudooooo (bwoosh) |
| 502-6 | uuuuu (sizzle) | 483-3 | gyari gyari gyari (grind grind) | 434-1 | kikiki. (kink klank) |
| 503-1 | gugugugu (snek) | 483-4 | zuga (trash) | 434-2 | bashu (boom) |
| 503-2 | gugu' (creek) | 483-5 | zuzuzuzu (rumble) | 434-4 | kakiiin (clang/ping) |
| 503-3 | wiiin (whoop) | 483-6 | biii biii biii' (beep beep) | 434-5 | ka (flash) |
| | | 484-3 | gak' (click) | 434-6 | zudoun (bwoosh) |
| | | 484-4 | gakon 'klang) | 437-1 | gyar gyari gyari gyari (crunch crunch) |
| | | 484-8 | dooooo (roarr- flames) | 437-4 | guuuuuu (whirr- random machines) |
| | | 485-2 | bur (yank) | | |
| | | 485-3 | dova' (heave) | | |













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